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# **NORTHERN ITALY.**

# MONEY-TABLE.

(Comp. p. xi.)

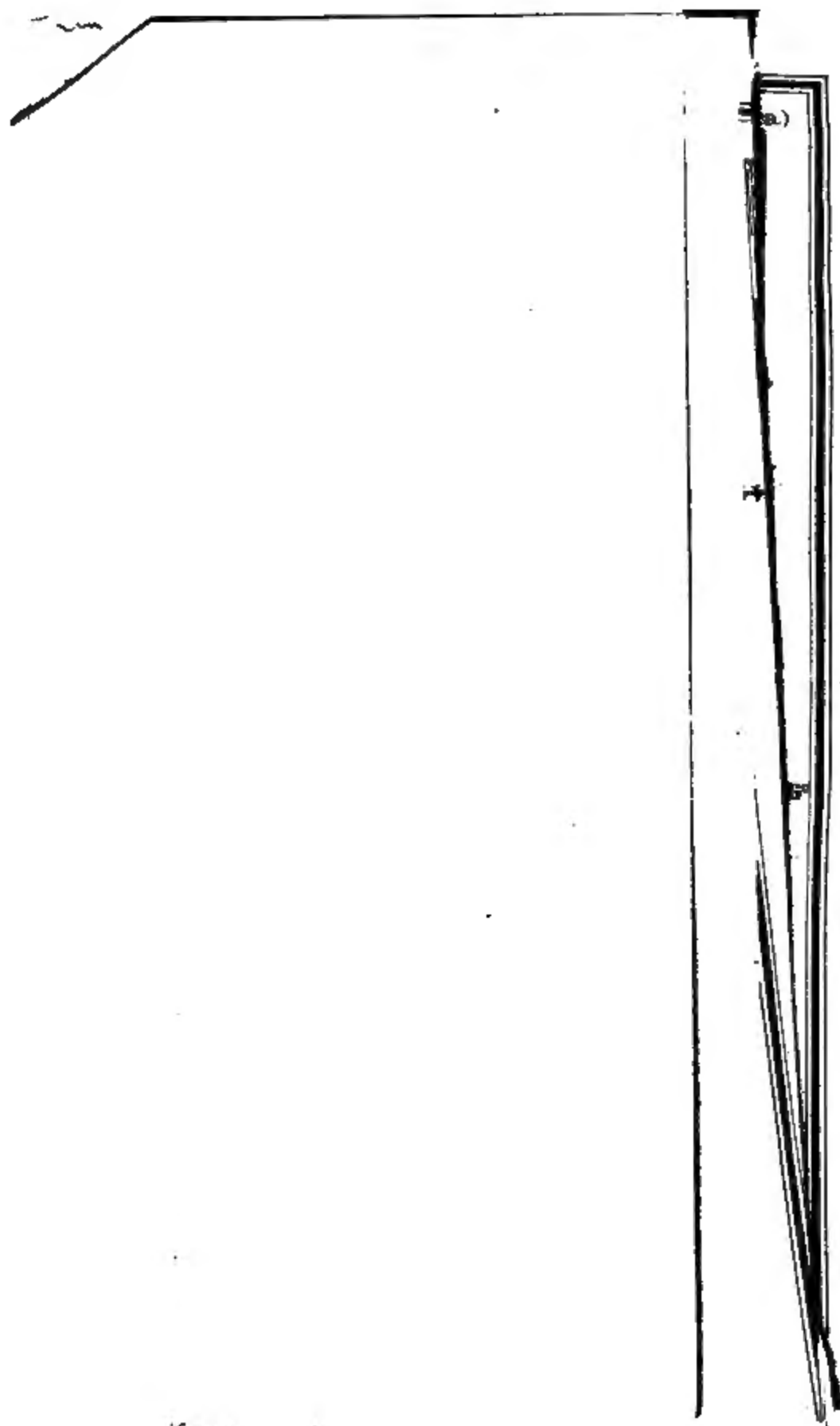
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—	75	—	15	—	—	$7\frac{1}{4}$	—	60	—	72
1	—	—	20	—	—	$9\frac{3}{4}$	—	80	—	96
2	—	—	40	—	1	$7\frac{1}{2}$	1	80	1	92
3	—	—	60	—	2	5	2	40	2	88
4	—	—	80	—	3	$2\frac{1}{2}$	3	20	3	84
5	—	1	—	—	4	—	4	—	4	80
6	—	1	20	—	4	$9\frac{3}{4}$	4	80	5	76
7	—	1	40	—	5	$7\frac{1}{2}$	5	80	6	72
8	—	1	60	—	6	5	6	40	7	68
9	—	1	80	—	7	$2\frac{1}{2}$	7	20	8	64
10	—	2	—	—	8	—	8	10	9	60
11	—	2	20	—	8	$9\frac{3}{4}$	8	80	10	56
12	—	2	40	—	9	$7\frac{1}{2}$	9	60	11	52
13	—	2	60	—	10	5	10	40	12	48
14	—	2	80	—	11	$2\frac{1}{2}$	11	20	13	44
15	—	3	—	—	12	—	12	—	14	40
16	—	3	20	—	12	$9\frac{3}{4}$	12	80	15	36
17	—	3	40	—	13	$7\frac{1}{2}$	13	60	16	32
18	—	3	60	—	14	5	14	40	17	28
19	—	3	80	—	15	$2\frac{1}{2}$	15	20	18	24
20	—	4	—	—	16	—	16	20	19	20
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# ITALY

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## HANDBOOK FOR TRAVELLERS

BY

**KARL BAEDEKER**

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FIRST PART:

### NORTHERN ITALY

INCLUDING

LEGHORN, FLORENCE, RAVENNA,

AND

ROUTES THROUGH SWITZERLAND AND AUSTRIA

WITH 30 MAPS AND 89 PLANS

TWELFTH REMODELLED EDITION

---

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1903

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1

**'Go, little book, God send thee good passage,  
And specially let this be thy prayer:  
Unto them all that thee will read or hear,  
Where thou art wrong, after their help to call,  
Thee to correct in any part or all.'**

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## PREFACE.

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The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with some information regarding the culture and art of the people he is about to visit, as well as regarding the natural features of the country, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world.

The Handbook is founded on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The present volume, corresponding to the sixteenth German edition, has, like its predecessor, been thoroughly revised and considerably augmented. Its contents have been divided into groups of routes arranged historically and geographically (*Piedmont, Liguria, Lombardy, Venetia, The Emilia, and Tuscany*), each group being provided with a prefatory outline of the history of the district. Each section is also prefaced with a list of the routes it contains, and may be removed from the volume and used separately if desired.

The introductory article on Art, which has special reference to Northern Italy and Florence, and the art-historical notices prefixed to the descriptions of the larger towns and principal picture-galleries are due to the late *Professor Springer*, of Leipzig. In the descriptions of individual pictures the works of *Morelli, Crowe and Cavalcaselle*, and *Burckhardt* have been laid extensively under contribution, and also occasionally those of *Ruskin* and others.



HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii). The POPULATIONS given are those of the communal districts (*comuni*) according to the census of 1901; the populations of the separate towns and villages (*popolazione agglomerata*), which are usually considerably lower than the figures in the Handbook, have not yet been published.

HOTELS (comp. p. xix). Besides the modern palatial and expensive establishments the Handbook also mentions a selection of modest, old-fashioned inns, which not unfrequently afford good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, reasonable, and fairly well provided with the comforts and conveniences expected in an up-to-date establishment. Houses of a more primitive character, when good of their class, are described as 'fair' or 'very fair'. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. The average charges are stated in accordance with the Editor's own experience, or from the bills furnished to him by travellers. Although changes frequently take place, and prices generally have an upward tendency, the approximate statement of these items which is thus supplied will at least enable the traveller to form an estimate of his probable expenditure.

To hotel-proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded from his Handbooks. Hotel-keepers are also warned against persons representing themselves as agents for Baedeker's Handbooks.

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### Abbreviations.

M. = Engl. mile.	B. = breakfast.
ft. = Engl. foot.	D. = dinner.
kil. = kilomètre.	A. = attendance.
kg. = kilogramme.	L. = light.
hr. = hour.	déj. = déjeuner 'à la fourchette'.
min. = minute.	rfmts. = refreshments.
Alb. = Albergo (hotel).	pens. = pension (i.e. board and lodg- ing).
omn. = omnibus.	fr. = franc (Ital. lira).
car. = carriage.	c = centime (Ital. centesimo).
N. = north, northwards, northern.	£ = Krone (Austrian currency).
S. = south, etc. (also supper).	ℳ = Heller (Austrian currency).
E. = east, etc.	ca. = circa (about).
W. = west, etc.	comp. = compare.
R. = room (including light and attendance), route.	

The letter *d* with a date, after the name of a person, indicates the year of his death. The number prefixed to the name of a place on a railway or highroad indicates its distance in English miles from the starting-point of the route or sub-route. The number of feet given after the name of a place shows its height above the sea-level.

Asterisks are used as marks of commendation.

### Chronological Table of Recent Events.

1818. June 16. Election of Pius IX.
1848. March 18. Insurrection at Milan. — March 22. Charles Albert enters Milan. Republic proclaimed at Venice. — May 18. Insurrection at Naples quelled by Ferdinand II ('Re Bomba'). — May 30. Radetsky defeated at Goito; capitulation of Peschiera. — July 20. Radetsky's victory at Custozza. — Aug. 8. Radetsky's victory at Milan. — Aug. 9. Armistice. — Nov. 20. Flight of the Pope to Gaeta.
1849. Feb. 5. Republic proclaimed at Rome. — March 16. Charles Albert terminates the armistice (ten days' campaign). — March 28. Radetsky's victory at Novara. — Mar. 24. Charles Albert abdicates; accession of Victor Emmanuel II. — Mar. 26. Armistice. — Mar. 31. Hayen conquers Brascia. — April 5. Republic at Genoa overthrown by Lemarmora. — Apr. 30. Garibaldi defeats the French under Oudinot. — May 15. Subjugation of Sicily. — July 4. Rome capitulates. — Aug. 6. Peace concluded between Austria and Sardinia. — Aug. 21. Venice capitulates.
1860. April 4. Pius IX. returns to Rome.
1855. Sardinia takes part in the Crimean War.
1856. Congress at Paris. Cavour raises the Italian question.
1859. May 20. Battle of Montebello. — June 4. Battle of Magenta. — June 24. Battle of Solferino. — Nov. 10. Peace of Zurich.
1860. March 18. Annexation of the Emilia. — Mar. 22. Annexation of Tuscany. — Mar. 24. Cession of Savoy and Nice. — May 11. Garibaldi lands at Marsala. — May 27. Taking of Palermo. — July 20. Battle of Melazzo. — Sept. 7. Garibaldi enters Naples. — Oct. 1. Battle of the Volturno. — Oct. 21. Plebiscite at Naples. — Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.
1861. Feb. 18. Gaeta capitulates. — March 17. Victor Emmanuel assumes the title of King of Italy. — June 6. Death of Cavour.
1866. June 20. Battle of Custozza. — July 3. Cession of Venetia. — July 20. Naval battle of Lissa.
1870. Sept. 20. Occupation of Rome by Italian troops. — Oct. 9. Rome declared the capital of Italy.
1878. Jan. 9. Death of Victor Emmanuel II.; accession of Humbert I. — Feb. 7. Death of Pius IX. — Feb. 20. Election of Leo XIII.
1900. July 29. Assassination of Humbert I.; accession of Victor Emmanuel III.

# INTRODUCTION.

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'Thou art the garden of the world, the home  
Of all Art yields, and Nature can decree;  
E'en in thy desert, what is like to thee?  
Thy very weeds are beautiful, thy waste  
More rich than other climes' fertility,  
Thy wreck a glory, and thy ruin graced  
With an immaculate charm which cannot be defaced.  
BROWN.

## I. Travelling Expenses. Money.

**Expenses.** The cost of a tour in Italy depends, of course, on the traveller's resources and habits, but, as a rule, it need not exceed that incurred in other much-frequented parts of the continent. The average expenditure of a single traveller, apart from railway-fares, may be estimated at 15-25 francs per day, or at 10-20 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

**Money.** The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi*, 1 fr. 25c. = 1 s. (comp. p. ii). In copper (*bronzo* or *rame*) there are coins of 1, 2, 5, and 10 *centesimi*, and in nickel pieces of 20 and 40 c. In silver there are pieces of 1, 2, and 5 fr., but coins issued before 1863 are refused. The gold coins (10, 20, 50, and 100 fr.) have disappeared entirely from circulation, their place being taken by *Biglietti di Stato* (treasury-notes) of 5, 10, and 25 fr., and the banknotes of the *Banca d'Italia*. All other banknotes should be refused. — All foreign silver and copper coins should also be refused

X with the exception of the five-franc pieces (*scudi*) of the Latin Monetary League (Italy, France, Switzerland, and Greece), which circulate at their face-value. Obsolete and worn coins are frequently offered to strangers at shops and inns and even at railway ticket-offices. — A piece of 5 c. is called a *solido* or *palanca*, and as the lower classes often keep their accounts in *solidi*, the traveller will find it useful to accustom himself to this mode of reckoning (*dieci solidi* = 50 c., *dodici solidi* = 60 c., etc.).

**BEST MONEY FOR THE TOUR.** *Circular Notes* or *Letters of Credit*, obtainable at the principal English or American banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise their nominal value. *Sovereigns* (20-27 fr.) and the gold coins of the Latin Monetary League should be exchanged for notes at a money-changer's, as the premium is lost in hotels and shops.

**EXCHANGES.** Foreign money is most advantageously changed in the larger towns, either at one of the English bankers or at a respectable money-changer's ('*cambialeista*'). As a rule, these money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of silver and small notes, as it is often difficult to change notes of large amount. It is also advisable to carry 1-2 fr. in copper and nickel in a separate pocket or pouch.

**Money Orders** payable in Italy, for sums not exceeding 10l., are now granted by the English Post Office at the following rates: up to 2l., 8d.; 6l., 1s.; 7l., 1s. 6d.; 10l., 2s. These are payable in gold, and payment in paper should be firmly declined unless the premium be added. The identity of the receiver must be guaranteed by two well-known residents, or by an exhibition of the passport. The charge for money-orders granted in Italy and payable in England is 40s. per l. sterling.

## II. Period and Plan of Tour.

**Season.** As a general rule, the spring and autumn months are the best season for a tour in North Italy, especially April and May or September and October. Winter in Lombardy (apart from a few favoured spots on the shores of the lakes) and Piedmont is generally a much colder season than it is in England, but the Ligurian Riviera (Genoa excepted) affords pleasant and sheltered quarters. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies.

**Plan.** The following short itinerary, beginning and ending at Milan, though very far from exhausting the beauties of North Italy, includes most of the places usually visited, with the time required for a glimpse at each.

	Days
Milan (R. 19), and excursion to <i>Pavia</i> (the <i>Cortina</i> , p. 142) . . .	3½
To the <i>Lago di Como</i> , <i>Lago di Lugano</i> , and <i>Lago Maggiore</i> (R. 21, 22, 23) and on to Turin . . .	8
Turin (R. 7) . . .	1
From Turin to Genoa (R. 11) . . .	1½
Genoa (R. 10), and excursion to <i>Porto</i> (Villa Pallavicini, p. 60) . . .	2½
<i>Nervi</i> (p. 97), and <i>Rapallo</i> (p. 100) or <i>Astori Levante</i> (p. 101); R. 23 . . .	1½

	Days
<i>Viâ Spina to Pisa, see R. 18, Pisa (R. 56)</i> . . . . .	1½
<i>Viâ Lucca and Pistoja to Florence, see R. 57</i> . . . . .	1
<i>Florence (R. 58)</i> . . . . .	5
<i>From Florence to Bologna (R. 52).</i> . . . .	1½
<i>Bologna (R. 51), with excursion to Ravenna (R. 53)</i> . . . . .	2½
<i>From Bologna viâ Ferrara to Padua (R. 49)</i> . . . . .	1
<i>[Or to Modena (R. 48) and Parma (R. 46), see R. 45.</i> . . . .	1½
<i>From Modena viâ Mantua to Verona (see R. 38) and viâ Vicenza to Padua (see R. 39).</i> . . . .	1½
<i>Padua (R. 40), and thence to Venice</i> . . . . .	1
<i>Venice (R. 42)</i> . . . . .	4
<i>From Venice (viâ Vicenza) to Verona (R. 37), see R. 39</i> . . . . .	2
<i>[Excursion to Mantua (p. 235), when the way from Modena to Verona viâ Mantua is not adopted.</i> . . . .	1
<i>Lago di Garda (R. 36)</i> . . . . .	1½
<i>From Desenzano viâ Brescia (R. 34) and Bergamo to Milan (RR. 53, 52)</i> . . . . .	2

To those who wish to visit only a part of North Italy (whether the eastern or western), the following itineraries may be recommended: —

a. Eastern Part, starting from the Brenner Railway.	Days
<i>From Merl to Riva (p. 215), Lago di Garda (R. 36)</i> . . . . .	1½
<i>Verona (R. 37)</i> . . . . .	1
<i>Excursion to Mantua (p. 235)</i> . . . . .	1
<i>From Verona viâ Vicenza (p. 242) to Padua</i> . . . . .	1
<i>Padua (R. 40), and thence to Venice</i> . . . . .	1
<i>Venice (R. 42)</i> . . . . .	4
<i>From Venice viâ Ferrara (R. 50) to Bologna</i> . . . . .	1
<i>Bologna (R. 51)</i> . . . . .	1½
<i>Excursion to Ravenna (R. 53)</i> . . . . .	1
<i>From Bologna to Modena (R. 48) and Parma (R. 46), see R. 45</i> . . . . .	1½
<i>From Parma viâ Piacenza (p. 234) to Milan</i> . . . . .	1½
<i>Milan (R. 19), and excursion to Pavia (the Certosa, p. 143)</i> . . . . .	2½
<i>Lago Maggiore, Lago di Lugano, Lago di Como (RR. 22, 23, 28), and from Lecco viâ Bergamo and Brescia (R. 32) to Verona</i> . . . . .	4½

Western Part, starting from the St. Gotthard or Splügen.

	Days
<i>Lago di Como, Lago di Lugano, Lago Maggiore (RR. 22, 23, 28)</i> . . . . .	3
<i>To Turin (R. 15)</i> . . . . .	1½
<i>Turin (R. 7), and thence to Genoa (R. 11)</i> . . . . .	1½
<i>Genoa (R. 15), and excursion to Pegli (Villa Pallavicini, p. 86)</i> . . . . .	2½
<i>Excursion to San Reme and Bordighera (R. 17)</i> . . . . .	2
<i>From Genoa viâ Voghera and Pavia (Certosa, p. 143) to Milan</i> . . . . .	1
<i>Milan (R. 19)</i> . . . . .	2

### III. Language.

It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French is very useful, as the Italians are very partial to that language; but for those who desire the utmost possible freedom, and dislike being imposed upon, a slight acquaintance with the language of the country is indispensable. Those who know a little Italian, and who take the usual precaution of ascertaining charges beforehand (con-



*trattare*, bargain) in the smaller hotels, in dealings with drivers, gondoliers, guides, etc., and in shops, will rarely meet with attempts at extortion in Northern Italy.†

#### IV. Passports. Custom House. Luggage.

Passports, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity. The countenance and help of the English and American consuls can, of course, be extended to those persons only who can prove their nationality. The Italian police authorities are generally civil and obliging.

Foreign Office passports may be obtained through C. Smith & Son, 83 Charing Cross, Russ, 440 West Strand, W. J. Adams, 59 Fleet Street, or the usual tourist agents (Cook, Gaze, etc.); charge 2s.; agent's fee 1s. 6d.

**Custom House.** The examination of luggage at the Italian frontier railway-stations is generally lenient, but complaints are sometimes made as to a deficiency of official courtesy at diligence and steamer stations. Tobacco and cigars (only six pass free), playing cards, and matches are the articles chiefly sought for. A duty of 80 c. per kilogramme ( $2\frac{1}{4}$  lbs.) is levied on unexposed photograph plates. The custom-house receipts should be preserved, as travellers are sometimes challenged by the excise officials in the interior. At the gates of most of the Italian towns a tax (*dazio consumo*) is levied on comestibles, but travellers' luggage is passed at the barriers (*limite daziario*) on a simple declaration that it contains no such articles.

**Luggage.** If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person (comp. p. xviii).

#### V. Public Safety. Beggars.

**Public Safety** in Northern Italy is on as stable a footing as to the N. of the Alps. Travellers will naturally avoid lonely quarters after night-fall, just as they would at home. The policeman in the town is called *Guardia*, the gendarme in the country, *Carabiniere* (black coat with red facings and cocked hat). No one may carry weapons without a licence, on pain of imprisonment. *Armi in-*

† A few words on the pronunciation may be acceptable to persons unacquainted with the language. *O* before *e* and *i* is pronounced like the English *ch*; *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ck* and *gk*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like *sh*; *ps* and *gs* between vowels like *nyl* and *lyl*. *H* is silent. The vowels *a*, *e*, *i*, *o*, *u* are pronounced *ah*, *eh*, *ee*, *oh*, *oo*. — In addressing persons of the educated classes 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl). 'Voi' is used in addressing waiters, drivers, etc.

*soldos*, i.e. concealed weapons (sword-sticks; even knives with spring-blades, etc.), are absolutely prohibited.

**Begging** (*accattionaggio*), always one of those national nuisances to which the traveller in Italy must accustom himself, has recently somewhat increased, especially in Tuscany, owing partly to growing poverty, but largely also to the misplaced generosity of travellers. As the profits of street-beggars too frequently go for the support of able-bodied loafers, travellers should either give nothing, or restrict their charity to the obviously infirm. Gratuities to children are entirely reprehensible. — Impertunate beggars should be dismissed with 'niente' or by a gesture of negation.

#### VI. Gratuities. Guides.

**Gratuities.** — The traveller should always be abundantly supplied with copper and nickel coin in a country where trifling donations are in constant demand. Drivers, guides, and other persons of the same class invariably expect, and often demand as their right, a gratuity (*buona mano*, *maneta*, *da bere*, *bottiglia*, *caffè*, *sigaro*) in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need have no scruple in limiting his donations to the smallest possible sums. The following hints will be found useful by the average tourist. In private collections 1-2 visitors should bestow a gratuity of  $\frac{1}{2}$ -1 fr., 3-4 pers. 1-1 $\frac{1}{2}$  fr. For repeated visits 25 c. is enough for a single visitor. For opening a church-door, etc., 10-20 c. is enough, but if extra services are rendered (e.g. uncovering an altar-piece, lighting candles, etc.) from  $\frac{1}{4}$  to 1 fr. may be given. The Custodi of all public collections where an admission-fee is charged are forbidden to accept gratuities. — In hotels and restaurants about 5-10 per cent of the reckoning should be given in gratuities, or less if service is charged for.

**Valets de Place** (*Guide*, sing. *la Guida*) may be hired at 6-10 fr. per day. The most trustworthy are those attached to the chief hotels. In some towns the better guides have formed societies as 'Guide patentes' or 'Guide autorizzate'. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionaire, as any such intervention tends considerably to increase the prices.

#### VII. Railways. Steamboats.

**Railways.** — For visitors to Northern Italy the most important railways are the *Rete Mediterranea*, the *Rete Adriatica*, and the *Ferrovie Nord Milano*, the last affording quick and convenient access to the Lake of Como and the Lago Maggiore, though it is not included in the system of circular tours in Italy. The rate of travelling

is very moderate, rarely reaching 80 M. per hour. The first-class carriages are comfortable, the second resembles the English and French, while the third class is chiefly frequented by the lower orders.

Among the expressions with which the railway-traveller will soon become familiar are — '*pront'* (ready), '*partenza* (departure), '*di cambio treno*' (change carriage), '*fare la connessione*' (to make connection), and '*scendere*' (alight). The station-master is called '*capostazione*', the guard, '*conduttore*'. Smoking compartments are labelled '*per fumatori*', those for non-smokers '*vietato di fumare*'. The international *trains de luxe* are generally available for long distance travellers only. The mail trains are called *Trains Directs* (1st and 2nd class only, sometimes with dining and sleeping cars) and the ordinary expresses *Trains Directi*. The *Trains Directs* are somewhat faster than the *Trains Ordinari*. The *Trains Mixti* are composed partly of passenger carriages and partly of goods-waggons. The fares of the Rete Adriatica and Rete Mediterranea are (for the three classes) 12.75, 8.00, and 5.50 c. per kilometre by the express trains, and 11.00, 6.12, and 5.22 c. by the slow trains. In addition to this there is a government tax of 3 per cent. on all fares above 30 c. (included in the fares given in the railway time-tables), and there is also a stamp-duty of 5 c. on each ticket.

The best TIME TABLE is the *Orario Ufficiale delle Strade Ferrate, delle Tramvie, della Navigazione e delle Messaggerie postali del Regno*, published by the Fratelli Pozzo at Turin (price 1 fr.). Smaller editions are issued at 80 c., 50 c., and 20 c.

**TICKETS.** At the larger towns it is better, when possible, to take the tickets at the town-agencies of the railway. When tickets are taken at the station, the traveller will find it convenient to have as nearly as possible the exact fare ready in his hand. 'Mistakes' are sometimes made by the ticket-clerks. It is also important to be at the station early. The ticket-office at large stations is open 40 min., at small stations 20 min. before the departure of the train. Ticket-holders alone have the right of admission to the waiting-rooms. At the end of the journey tickets are given up at the *ufficio*. — Holders of tickets for distances over 124 M. may break the journey once, those with tickets for over 310 M. twice; but the ticket must be shown to the *capostazione* on leaving the train, and again presented at the ticket-office to be stamped before the journey is resumed.

**RETURN TICKETS** (*Biglietti di andata-ritorno*) for distances up to 100 kilometres (62 M.) are valid for one day only, up to 200 kil. for 2 days, up to 300 kil. for 3 days, and beyond 300 kil. for 4 days. But those issued on Saturdays and the eve of festivals are available for three, those issued on Sundays and festivals for two days at least. These tickets do not allow the journey to be broken.

**CIRCULAR TOUR TICKETS** are of two kinds: for routes fixed by the railway company (*biglietti circolari combinati*), and for routes arranged to meet the wishes of particular travellers (*biglietti circolari combinabili*). Full details as to these are given in the larger edition of the *Orario Ufficiale* (see above). Tickets of the latter kind are not issued for distances below 400 kil. (248 M.), tickets for 800 kil. permit the return-journey by the same route as the outward journey, but holders of tickets for less than 800 kil. are not permitted to

traverse more than one-fourth of the total distance twice. These tickets are valid for 15 days (under 800 kil.), 30 days (under 2000 kil.), or 45 days. They are issued at the principal Italian stations six hours after application is made. The desired route, the class, and the station at which the journey is to begin should be carefully specified. The period for which the ticket is valid may be extended (*proprare*) on payment of a small percentage; the same holds good for the 30 days return-tickets to the Riviera. — Tickets of both the above-mentioned kinds and full information may be procured in London (at the principal stations of the southern railways; from Messrs. Cook & Son, Ludgate Circus, Messrs. Gaze & Sons, 68 Queen Victoria Street, etc.), in Paris, and at the chief towns of Germany and Switzerland. If the tickets are bought in Italy, with paper money, the traveller has a small advantage owing to the premium on gold. Those with whom economy is an object may also save a good deal by taking return-tickets to the Swiss frontier, travelling third class in Switzerland, and then taking circular-tour tickets in Italy.

These tickets have to be signed by the traveller and require to be stamped at each fresh starting-point with the name of the next station at which the traveller intends to halt. This may be done either at the city-office or at the railway-station (usually at a special ticket office, labelled '*viaggi circolari*'). If the traveller makes up his mind en route to alight before or beyond the station for which his ticket has been stamped, he must at once apply to the expeditors of the station where he leaves the train for recognition of the break in the journey ('*annunciare il cambiamento di destinazione*'). When the traveller quits the prescribed route, intending to rejoin it at a point farther on, he has also to procure an '*annuncione*' at the station where he alights, enabling him to resume his circular tour after his digression ('*carta per riprendere alla stazione . . . di scappie interrotte a . . .*'). If this ceremony be neglected the holder of the ticket is required to pay full fare for the omitted portion of the route for which the ticket is issued.

**GENERAL TICKETS.** The so-called *Biglietti di Abbonamento Speciale* or *General Season Tickets*, resembling the Swiss '*General-Abonnements*', entitle the holder to travel at will during a given time over the railways in any one of seven districts into which Italy is divided for the purpose (two in N. Italy, two in Central Italy, two in S. Italy, and Sicily). The two districts in N. Italy are separated by the line Chiasso-Milan-Bologna-Rimini, which is considered to belong to the E. section (Chiasso-Milan included in both). The steamboat lines of Lago Maggiore belong to the W. section (*Rete Mediterranea*), those of the Lago di Garda to the E. section (*Rete Adriatica*), and those of the Lake of Como to both. A fortnightly ticket of this kind costs 95, 65, or 40 fr. (1st, 2nd, and 3rd class), a monthly ticket 160, 110, 65 fr., a quarterly ticket 410, 280, 165 fr. The price of the fortnightly ticket is nearly as high as that of the '*combined ticket*', valid for a month, of any of the most extensive circular tours in the same district; but on the other hand the holder is spared the necessity of having it stamped at each break of the journey. The

expected to dine at the table-d'hôte; otherwise the charge for rooms is apt to be raised. The charges for meals furnished in private rooms or at unusual times are much higher. Other 'extras' are also dear. The cuisine is a mixture of French and Italian. During the season and at the more frequented resorts it is advisable to engage rooms in advance, especially if arriving in the evening. It is advisable to prepay the answer, to prevent disappointment on arrival. Gentlemen travelling alone may leave their luggage at the station until rooms have been secured. The charge for the use of the hotel-omnibus from the station to the hotel is so high (1-1½ fr. each), that it is often cheaper to take a cab. It is also easier for those who use a cab to proceed to another hotel, should they not like the rooms offered them.

The **SECOND CLASS HOTELS** (*Asterghis*, in the S. districts, also *Locande*) are less comfortable and thoroughly Italian in their arrangements. The charges are little more than one-half of the above: room 1-3, attendance 1/3, omnibus 1/3-1 fr. They have no table-d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte*, or a dinner *à prezzo fisso*, may be procured. Fair native wines, usually on draught, are furnished in these houses at moderate prices. Morning coffee is usually taken at a café and not at the inn. It is customary to make enquiries beforehand as to the charges for rooms, not forgetting the *servizio a camera*; and the price of the dinner (if not *à la carte*) should also be agreed upon (2-4 fr., with wine 2½-4½ fr.). These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies, when at home in Italian, the new-comer should frequent hotels of the first class only.

**HÔTELS GARNIS** are to be found in most of the larger towns, with charges for rooms similar to those in the second-class hotels.

As matches are rarely found in hotels, the guest should provide himself with a supply of the wax matches (*cerini*) sold in the streets (1-2 boxes 10-15 c.). Soap is also a high-priced 'extra'.

Money or objects of value should either be carried on the traveller's person or left with the landlord in exchange for a receipt.

The **PENSIONES** of the larger towns and resorts also receive passing travellers. The charge is about the same as that of the second-class inns and usually includes table-wine. As, however, the price of *déjeuner* is usually (though not universally) included in the fixed daily charge, the traveller has either to sacrifice some of the best hours for visiting the galleries or to pay for a meal he does not consume.

For a prolonged stay in one place families will find it much cheaper to hire **PRIVATE APARTMENTS** and do their own housekeeping. A rent lower than that first asked for is often accepted. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of someone acquainted with the language and customs of the place (e.g. a banker), in order that 'misunderstandings' may be prevented. A payment of part of

the rent in advance is a customary stipulation; but such payments should never be made until after the landlord has redeemed all his undertakings with regard to repairs, furnishing, etc. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice. Comp. p. xix.

The popular idea of cleanliness in Italy is behind the age, but the traveller in the N. part of the country will rarely suffer from this short-coming even in hotels of the second class, though those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder (*polvere insetticida* or *contro gli insetti*) or camphor somewhat repels their advances.

The *zanzare*, or mosquitoes, are a source of great annoyance, and often of suffering, during summer and autumn and, on the Riviera, even in winter. Only a few parts of N Italy (e.g. Piedmont, the W. lakes, and Bologna) are free from this pest, which is always worst in the neighbourhood of plantations, canals, or ponds. Between June and October the night should never be spent in malarial districts (Culicco, Mortara, Pavia, Mantua, Ferrara, Ravenna), where the female of the *Anopheles Claviger* frequently conveys the infection of malarial fever with its sting. Small doses of quinine may be used as a prophylactic. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*canarieri*) round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of pastilles (*sfumigatore a camomilla*; in Venice, *stiedi*), which may be purchased of the principal chemists, is efficacious, but is accompanied by a scarcely agreeable odour. A weak solution of carbolic acid in water is efficacious in allaying the discomforts occasioned by the bites.

A list of the Italian names of the ordinary articles of underclothing (in *diamante*) will be useful in dealing with the washerwoman. Shirt (linen, cotton, woollen), *la camicia* (*di tela, di cotone, di lana*), night shirt, *la camicia da notte*, collar, *il collare*, *il colletto*; cuff, *il polsino*, drawer, *la camicia*, woollen under-shirt, *una farsella* or *giacchetto di farsella* or *maglione*; petticoat, *la sottana*, stocking, *la calza*, sock, *la calzeola*, handkerchief (silk), *il fazzoletto* (*di seta*). To give out to wash, *dare a lavare* (*di lavare*, newly washed); washing list, *la lista*; washerwoman, laundress, *la stiratrice*, *la lavandaia*; bathos, *il bagnio*.

## X. Restaurants. Caffè. Birreria.

Restaurants (*Ristoranti*, *Trafferie*) are frequented between 11 a.m. and 2 p.m. for luncheon (*colazione*) and between 6 and 8 p.m. for dinner (*pranzo*). Meals are usually served *alla carte* at moderate prices; meals a *pranzo fisso* (2-5 fr.) are not customary except in a few restaurants largely frequented by foreigners and are, in general, not recommended. When there is no bill of fare the waiter (*cameriere*) will recite the list of dishes. If too importunate in his recommendations or suggestions he may be checked with the word '*basta*'. The diner calls for his bill (which should be carefully scrutinized) with the words '*il conto*'. The waiter expects a gratuity of about 5 c. for each franc of the bill (comp. p. xv). — Residents for some time in a town should arrange to pay a fortnightly or monthly subscription ('*pensione*') at a lower rate.

## List of the ordinary dishes at the Italian restaurants.

*Antipasti*, relishes taken as whets (such as sardines, olives, or radishes).

*Minestre* or *Suppe*, soup.

*Brodo* or *Consommé*, broth or bouillon.

*Suppa alla Santè*, soup with green vegetables and bread.

*Minestra di riso con piselli*, rice-soup with peas.

*Risotto* (*alla Milanese*), a kind of rice pudding (rich).

*Pasta asciutta*, macaroni, *al sugo* or *al burro*, with sauce and butter; *al pomè d'oro*, with tomatoes.

*Salsicce*, sausage (usually with garlic, *aglio*).

*Pollo*, fowl.

*Anitra*, duck.

*Pollo d'India*, or *dinde*, turkey.

*Stufatino*, *Chère*, ragout (often mediocre).

*Crochette*, croquettes of rice or potatoes.

*Polpettine*, small meat-dumplings.

*Gnocchi*, small dumplings of dough.

*Pasticcio*, *pâté*, patty.

*Contorno*, *Guarnizione*, garnishing, vegetables, usually not charged for.

*Carne lessa*, *bollita*, boiled meat; *in umido*, *alla genovese*, with sauce; *ben cotta*, well done; *al sangue*, *all'ingless*, underdone; *al ferri*, cooked on the gridiron.

*Manzo*, boiled beef.

*Fritto*, *una Frittura*, fried meat.

*Fritto misto*, a mixture of fried liver, brains, artichokes, etc.

*Arrostato*, roasted meat.

*Arrostato di vitello*, roast-veal.

*Bistecca*, beefsteak (usually mediocre).

*Majale*, pork (eaten in winter only).

*Montone*, mutton.

*Agnello*, lamb.

*Cappretto*, kid.

*Testa di vitello*, calf's head.

*Fegato di vitello*, calf's liver.

*Braciola di vitello*, veal-cutlet.

*Regnoni*, kidneys.

*Cotoletta alla Milanese*, veal-cutlet baked in dough.

*Escalope*, veal-cutlet with bread-crumbs.

*Patata*, potatoes.

*Pesce*, fish.

*Sogliole*, a kind of sole.

*Aragosta*, lobster.

*Ostiche*, oysters (good in winter only; comp. p. 260).

*Frutta di mare*, mussels, shell-fish, etc.

*Funghi*, mushrooms.

*Prosciutto*, ham.

*Uova*, eggs; *à la coque*, boiled (*ben cotte*, soft-boiled, *dure*, hard-boiled); *al piatto*, poached.

*Polenta*, boiled maize.

*Insalata*, salad.

*Cervicelli*, artichokes.

*Asparagi*, asparagus (expensive).

*Spinaci*, spinach (mediocre).

*Piselli*, peas.

*Lenticchie*, lentils.

*Broccoli*, or *Cavolfiori*, cauliflower.

*Gobbi*, *Cardi*, artichoke stalks (with sauce).

*Zucchini*, marrow, squash.

*Fave*, beans.

*Fagiolini*, *Corvetti*, French beans.

*Mostarda francese*, sweet mustard (mixed with vinegar).

*Mostarda inglese* or *Senape*, hot mustard.

*Sale*, salt.

*Pepe*, pepper.

*Dolce*, sweet dish.

*Budino* (in Florence), pudding.

*Frittata*, omelette.

*Frutta*, *Stardinata di frutta*, fruit-dessert; *frutta secca*, nuts, raisins, almonds, etc.

*Crostata di frutta*, fruit-tart.

*Crostata di pasta sfoglia*, a kind of pastry.

*Fragole*, strawberries.

*Pera*, pear.

*Mela*, apple.

*Pêriche*, *Pesche*, peaches.

*Uva*, bunch of grapes.

*Fichi*, figs.

*Nisole*, medlars.

*Noci*, nuts.

*Lemone*, lemon.

*Arancio*, orange.

*Fenocchio*, root of fennel.

*Pane francese*, bread made with yeast (the Italian is made without).

*Butiro*, butter.

*Formaggio*, cheese (*Gorgonzola*, *verde* or *bianco*, and *Stracchino*).

WINE (*vino da pasto*, table-wine; *nero*, red, *bianco*, white, *dolce*, *pastoso*, *amabile*, sweet; *secco*, dry; *del paese*, *nastrano*, wine of the country) is usually served in open bottles one-half, one fourth, or one fifth of a litre (*un mezzo litro*; *un quarto*; *un quinto* or *bicchieri*).

Wines of a better quality are sold in ordinary quarts and pints.

In the NORTH or ITALY the following are the best wines: the carefully manufactured Piedmontese brands, *Barolo*, *Barbaresco*, *Barolo*, and *Orbassano* (an agreeable table-wine), and the sparkling *Asolo* sparkling; the *Falstaff* wines (best *Barbaresco*); the Venetian *Valsugana*, an effervescent red wine; the Venetian *Marzemino* and *Brugnato* (a white sweet wine); the Paduan *Asolo*; in the province of Treviso, *Canaleto*, *Roberto di Fiano*, *Prosecco*, and *Fardis*; in Udine, *Asolo*; the wine of Bologna, partly from French vineyards; *Lombardo*, etc.

In LIGURIA the local wines of the *Val Polcevera* (best *Chianti*) and the *Classe* *Terre* share the popularity of the Piedmontese and Tuscan vineyards.

In TUSCANY the best wines (almost all red) are *Chianti* (best *Brugnato*), *Asolo* (best *Prosecco*), *Spessato*, *Alghero*, and *Carignano*, and *Alghero* (sweet). *Orbassano* and *Montepulciano* are produced farther to the south. — In Tuscany the ordinary table wine, which is met with all over N. Italy under the name 'Chianti', is generally served in a 'fiasco', or straw-covered flask holding three ordinary bottles, but only the quantity consumed is paid for. Smaller bottles may be obtained: *mezzo fiasco* ( $\frac{1}{2}$ ), *quarto fiasco* ( $\frac{1}{4}$ ), *fasciolo* or *stivato* ( $\frac{1}{8}$ ).

Like the trattoria with '*Cucina alla casalinga*' ('homely fare'), the *Osteria*, or ordinary wine-shop, are almost exclusively frequented by the lower ranks. The prices are often inscribed on the outside of the shop ('6', '7', '8', meaning that half a litre costs 6, 7, or 8 soldi). Some of the better wine-rooms (*Fianchetterie*) selling Tuscan wines provide also very tolerable meals.

Caffè are frequented for breakfast and luncheon, and in the evening by numerous consumers of *loco*, coffee, beer, vermouth (usually with Seltzer water), etc. The tobacco smoke is often very dense.

Cappuccino, or coffee without milk, is usually drunk (15-20 c. per cup). Cappuccino is coffee mixed with milk before served (15-20 c., 'cappuccino', or small cup, cheaper). Chocolate (*cioccolato*) costs 75-80 c. Roll (*pani*) 5, with butter (*pane di burro*) 20 c. Cakes or biscuits (*paste*) 5-15 c.

*Loce* (*pointe*) of every possible variety are supplied at the caffè at 87-90 c. per portion; or half a portion (*mezzo*) may be ordered. *Arbetta*, or half-frozen ice, is much in vogue in the forenoon. *Grappa* is water-ice (*limonata*, lemon; *arancinata*, orange; *di caffè*, coffee). *Chianti* and *grappa*, lemonade flavoured with fruit syrup, may be recommended to ladies. *Grappa*, orated lemonade, is also frequently ordered. The waiters expect a coin or more, according to the amount of the payment.

The principal Parisian and Viennese newspapers (*giornali*) are to be found at all the larger caffè, English less often. Italian papers (5-10 c.) are everywhere offered by newsmen. The *Corriere della Sera* (p. 114) gives most of the foreign despatches.

*Birrerie*, corresponding to the French 'Brasseries', are now found in all the larger towns and chief resorts of visitors. Munich, Pilsen, or Gsta beer may generally be procured at these. A small glass (*piccola tazza*) costs 30-40 c., a large glass (generally holding unmeasured) 50-60 c. Luncheon may usually be obtained at these.

*Cigars* (*sigari*) in Italy are a monopoly of Government, and usually sold: *Cochinas* and *Trabucos*, 20 c., *Minghettis*, 15 c., *Grimaldis*, 10 c., *Virginias*, 7½, 12, or 15 c., *Toscani*, *Napolitani*, *Cavours*, 7½-10 c., etc. Good imported cigars may be bought at the better shops in the large towns for 25-30 c. each, and also foreign cigarettes. — Travellers who import their own cigars, paying the heavy duty, should keep the customs receipt, as they are liable to be challenged,



e.g. by the patrol officials (p. xiv). — Passers by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

### XI. Sights. Theatres. Shops.

The larger Churches are open in the morning till 12, and generally again from 2, 3, or 4 to 7 p.m., while the most important are often open the whole day. Many of the smaller churches are open only till 8 or 9 a.m. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals and for a week or two before Easter the works of art are often entirely concealed by the temporary decorations. Those always covered are shown by the *verger* (*sagrestano*), who expects 30-50 c. from a single traveller, more from a party (p. xv).

Museums, picture-galleries, etc., are usually open from 9 or 10 to 4 o'clock. All the collections which belong to government are open free on Sun. and holidays, but on week-days a charge is usually made. Gratuities are forbidden. The collections are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), Easter Sunday, Ascension Day (*Ascensione*), Whitsunday, *Fête de Dieu* (*Corpus Christi*), the *Festa dello Statuto* (first Sunday in June), Assumption of the Virgin (*Assunzione*, 15th Aug.), Nativity of the Virgin (8th Sept.), Festival of the Annunciation (26th Mar.), All Saints' Day (1st Nov.), and Christmas Day; also the birthdays of the king (11th Nov.) and queen (8th Jan.). The arrangements, however, vary in different places. For Florence, see p. 436.

Artists, archaeologists, and scholars, on making application to the Ministry of Education on a stamped form (1 fr. 20 c.), receive free tickets (*passera di Museo Agrasso*), valid all over the country. For a single town the application is made to the Director of the Gallery (stamp 80 c.). The application must be accompanied by an unmounted photograph and by a certificate from a university or some similar body, countersigned by an Italian consul in the applicant's country.

**Theatres.** Performances begin at 8, 8.30, or 9, and terminate at midnight or later. In the large theatres, in which the season (*stagione*) frequently lasts only from St. Stephen's Day (Dec. 26th) to the end of the Carnival, operas and ballets are exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. The pit (*platea*), to which the '*biglietto d'ingresso*' gives access, has standing-room only, for seats additional tickets must be taken (usually in advance in the larger towns). A box (*paleo di primo, secondo, terzo ordine*), which must always be secured in advance, is the pleasantest place for ladies or for a party of several persons. Evening dress is generally worn in the boxes. Other reserved seats are the *poltrone* (front stalls) and the *posti distinti* or *sedili* (rear stalls). In some of the larger theatres good seats may be obtained in the *amphitheatro* or *prima galleria*. The theatre is the usual

evening-resort of the Italians, who seldom observe strict silence during the performance of the orchestra. The intervals between the acts are usually very long. Cloak-rooms are found only in a few of the best theatres. Gentlemen usually wear their hats until the curtain rises.

**Shops.** Fixed prices have of late become much more general in N Italy, but a reduction may usually be obtained on purchases of large amount. The traveller's demeanour should be polite but decided. Purchases should never be made in presence of a valet-de-place or through the agency of a hotel-employee. These individuals, by tacit agreement, receive a commission on the purchase-money, which of course comes out of the purchaser's pocket. On the other hand, the presence of an Italian friend is a distinct advantage.

An active trade is driven in spurious antiquities, especially in Venice and Florence. Ancient works of art should never be purchased without a written guarantee of their authenticity. The 'lucky discoveries' offered by the smaller dealers are usually nothing but traps for the unwary.

Some caution is necessary in buying articles to be sent home. The full amount should never be paid until the package has arrived and its contents have been examined. If the shopkeeper does not agree to a written agreement as to the method of packing, the means of transport, and compensation for breakages, it is advisable to cut the transaction short. The transmission of large objects should be entrusted to a goods-agent.

### XII. Post Office. Telegraph.

In the larger towns the Post Office is open daily from 8 a.m. to 8 or 9.30 p.m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

**Letters** (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. The surname (*cognome*; Christian name, *nome*) should be underlined. When asking for letters the traveller, should show his visiting-card instead of pronouncing his name. Postage-stamps (*francobolli*) are sold at the post-offices and tobacco-shops. The mail-boxes (*bucce* or *cassette*) are labelled '*per le lettere*', for letters, and '*per le stampe*', for printed matter.

**LETTERS** of 10 grammes (1/2 oz., about the weight of three coins) by town-post 5 c., to the rest of Italy 20 c., abroad (*per l'estero*) 25 c. The penalty (*segnalazione*) for insufficiently prepaid letters is double the deficiency. — **POST CARDS** (*cartoline postali*) for town-post 5 c., for the rest of Italy and abroad 10 c., reply-cards (*con risposta pagata*), inland 10 c., abroad 20 c. — **LETTER CARDS** (*biglietti postali*) for town-post 5 c., for the rest of Italy 20 c., for abroad 25 c. — **BOOK PACKETS** (*stampe sotto fascie*), 2 c. per 50 grammes, for abroad 5 c. — **REGISTRATION FEE** (*raccomandazione*) for letters for the same towns and printed matter 10 c., otherwise 25 c. The packet or letter must be inscribed '*raccomandata*'. **POST OFFICE ORDERS**, see p. xli. Sums not exceeding 25 fr. may be sent within Italy by the so called *cartoline vaglia* (fee 10 c. for 1-5 fr. and 5 c. for each 5 fr. more). Money may also be transmitted by telegraph. To secure registered letters or the payment of money orders, the stranger must show his passport or be identified by two witnesses known to the postal authorities. It is therefore often convenient to arrange to have the money sent to one's landlord.

**PARCEL POST.** Parcels not exceeding 5 kg. (11 lbs.) in weight or 20 cubic decimètres in size (longest dimension not more than 60 centimètres, or about 2 ft.) may be sent by post in Italy for 60 c.; to England, via France, 2 fr. 75 c. The parcels must be carefully packed and sealed and may not contain anything in the shape of a letter. Parcels for abroad must be accompanied by two customs-declarations on forms for the purpose. Articles not liable to duty (such as flowers, etc.) are best sent as samples of no value (*campione senza valore*) in Italy 2 c. per 50 gr., abroad 10 c. up to 50 gr., then 5 c. for each 50 gr. more.

**Telegrams.** For telegrams to foreign countries the following rate per word is charged in addition to an initial payment of 1 fr. : Great Britain 28, France 14, Germany 14, Switzerland 6-14, Austria 6-14, Belgium 19, Holland 23, Denmark 28, Russia 42, Sweden 28, Norway 34 c. To America from 3<sup>3</sup>/<sub>4</sub> fr. per word upwards, according to the state. Within the kingdom of Italy, 15 words 1 fr., each additional word 5 c. Telegrams with special haste (*telegrammi urgenti*), which take precedence of all others, may be sent at thrice the above rates.

### XIII. Climate. Winter Stations. Seaside Resorts. Health.

It is a common error on the part of those who visit Italy for the first time to believe that beyond the Alps the skies are always blue and the breezes always balmy. It is true that the traveller who has crossed the Splügen, the Brenner, or the St. Gotthard in winter, and finds himself in the district of the N. Italian lakes, cannot fail to remark what an admirable barrier against the wind is afforded by the central chain of the Alps. The average winter-temperature (December, January, and February) here is 37-40° Fahr. as compared with 28-32° on the N. side of the mountains. Places nestling close to the S. base of the Alps, such as Locarno (winter-temperature 87° Fahr.), Pallanza (38.5°), Arco (38.75°), and Gardone-Riviera (40°), thus form an excellent intermediate stage between the bleak winter of N. Europe and the semi-tropical climate of the Riviera or S. Italy. A peculiarity of the climate here is afforded by the torrents of rain which may be expected about the equinoctial period. The masses of warm and moisture-laden clouds driven northwards by the S. wind break against the Alpine chain, and discharge themselves in heavy showers, which fill the rivers and occasion the inundations from which Lombardy not unfrequently suffers. If, however, the traveller continues his journey towards the S. through the plain of Lombardy he again enters a colder and windy region. The whole plain of the Po, enclosed by snow-capped mountains, exhibits a climate of a thoroughly continental character; the summer is as hot as that of Sicily, while the winter is very cold, the mean temperature being below 35° Fahr. or about equal to that of the lower Rhine. In Milan the thermometer sometimes sinks below zero. Changes of weather, dependent upon the direction of the wind, are fre-

quent; and the humidity of the atmosphere, occasioned in part by the numerous canals and rice-marshes, is also very considerable. A prolonged residence in Turin or Milan should therefore be avoided by invalids, while even robust travellers should be on their guard against the trying climate. As we approach the Adriatic Sea the climate of the Lombard plain loses its continental character and approximates more closely to that of the rest of the peninsula. The climatic peculiarities of Venice are described at p. 264.

As soon as we cross the mountains which bound the S. margin of the Lombard plain and reach the Mediterranean coast, we find a remarkable change in the climatic conditions. Here an almost uninterrupted series of winter-resorts extends along the Ligurian Riviera as far S. as *Lephorn*, and these are rapidly increasing both in number and popularity. The cause of the mild and pleasant climate at these places is not far to seek. The Maritime Alps and the Ligurian Apennines form such an admirable screen on the N., that the cold N. winds which pass these mountains do not touch the district immediately at their feet, but are first perceptible on the sea 6-10 M. from the coast. It is of no unfrequent occurrence in the Riviera that the harbours are perfectly smooth while the open sea is agitated by a brisk tempest. Most of the towns and villages on the coast lie in crescent-shaped bays, opening towards the S., while on the landward side they are protected by an amphitheatre of hills. These hills are exposed to the full force of the sun's rays, and the limestone of which they are composed absorbs an immense amount of heat. It is therefore not to be wondered at that these hothouses of the Riviera show a higher temperature in winter than many places much farther to the S. Thus, while the mean temperature of Rome in the three coldest months is 46° Fahr., that of the Riviera is 48-50° (*Nervi* 48°, *San Remo* 50°; *Plas*, on the other hand, only 42°).

It would, however, be a mistake to suppose that this strip of coast is entirely free from wind. The rapid heating and cooling of the strand produces numerous light breezes, while the rarefaction of the masses of air by the strength of the sun gives rise to strong currents rushing in from the E. and W. to supply the vacuum. The most notorious of these coast-winds is the *Mistral*, which is at its worst at Avignon and other places in the Rhône Valley (see *Baudacher's Southern France*). The N.E. wind on the contrary is much stronger in Alsacio and San Remo than on the coast of Provence. The *Sirocco* as known on the Ligurian coast is by no means the dry and parching wind experienced in Sicily and even at Rome; passing as it does over immense tracts of sea, it is generally charged with moisture and is often followed by rain.

The prevalent belief that the Riviera has a moist climate, on account of its proximity to the sea, is natural but erroneous. The atmosphere, on the contrary, is rather dry, especially in the W.

half of it, while the humidity rapidly increases as we approach the Riviera di Levante. The same holds good of the rainfall. While *San Remo* has 46 rainy days between November and April, *Nervi* has 54, and *Pisa* 57. The average number of rainy days during the three winter months in the Riviera is 16. Snow is rarely seen; it falls perhaps once or twice in the course of the winter, but generally lies only for a few hours, while many years pass without the appearance of a single snow-flake. Fogs are very rare on the Ligurian coast; but a heavy dew-fall in the evening is the rule. In comparison with the Cisalpine districts, the Riviera enjoys a very high proportion of bright, sunny weather.

The above considerations will show that it is often necessary to discount the unpropitious opinions of those who happen to have visited the Riviera under peculiarly unfavourable climatic conditions. Not only do the ordinary four seasons differ from each other on the Riviera, but the different parts of winter are also sharply discriminated. A short rainy season may be counted on with almost complete certainty between the beginning of October and the middle of November, which restricts, but by no means abolishes, open-air exercise. Then follows from December to February usually an uninterrupted series of warm and sunshiny days, but invalids have sometimes to be on their guard against wind. March here, as elsewhere in the south, is the windiest month of all, but is much less boisterous in the Italian part of the Riviera than in Provence. April and May are delightful months for those who require out-door life in a warm climate.

The mildness of the climate of the Riviera requires, perhaps, no better proof than its rich southern vegetation. The *Olivo*, which is already found in the neighbourhood of the N. Italian lakes, here attains its full growth, while the *Eucalyptus globulus* (which grows rapidly and to an astonishing height), the *Orange*, the *Lemon*, and several varieties of *Palms* also flourish.

The geological character of the Riviera is also of sanitary significance. The prevailing formation is limestone, which absorbs the sun's rays with remarkable rapidity and radiates it with equal speed, thus forming an important factor in making the most of the winter sunshine. On account of its softness it is also extensively used for road-making, and causes the notorious dust of the Riviera, which forms the chief objection to a region frequented by so many persons with weak lungs. The authorities of the various health-resorts, however, take great pains to mitigate this evil as far as practicable. After heavy rain the roads are apt to be very muddy.

The advantages that a winter-residence in the Riviera, in contradistinction to the climate of northern Europe, offers to invalids and delicate persons, are a considerably warmer and generally dry atmosphere, seldom disturbed by storms, yet fresh and pure, a more

cheerful sky, and comparative immunity from rain. The 'invalid's day', or the time during which invalids may remain in the open air with impunity, lasts here from 10 a.m. to 4 p.m. The general effect of a prolonged course of open-air life in the Riviera may be described as a gentle stimulation of the entire physical organism. It is found particularly beneficial for convalescents, the debilitated, and the aged; for children of scrofulous tendency; and for the martyrs of gout and rheumatism. The climatic cure of the Riviera is also often prescribed to patients with weak chests, to assist in the removal of the after-effects of inflammation of the lungs or pleurisy, or to obviate the danger of the formation of a chronic pulmonary discharge. The dry and frequently-agitated air of the Riviera is, however, by no means suitable for every patient of this kind, and the immediate vicinity of the sea is particularly unfavourable to cases of a feverish or nervous character. The stimulating effects of the climate are then often too powerful, producing sleeplessness and unwholesome irritation. The dry air of the Riviera di Ponente is also prejudicial to many forms of inflammation of the wind-pipe and bronchial tubes, which derive benefit from the air of Nervi, Piana, or Ajaccio. Cases of protracted nephritis or diabetes, on the contrary, often obtain considerable relief from a residence here.

The season on the Ligurian coast lasts from about the beginning of October to the middle of May. In September it is still too hot, and in March it is so windy that many patients are obliged to retire farther inland. Many invalids make the mistake of leaving the Riviera too soon, and thus lose all the progress they have made during the winter, through reaching home in the unfavourable transition period between winter and spring. It is better to spend April and May at some intermediate station, such as *Pullana*, *Converso*, *Locarno*, *Lugano*, or *Gardone Riviera*.

Good opportunities for sea-bathing are offered at many points on the Mediterranean coast of N. Italy, such as *Alasio*, *Sevone*, *Pogli*, *Spesio*, *Viareggio*, *Lephorn*, and *Venice*. The Mediterranean is almost tideless, it contains about 41 per cent of common salt, a considerably higher proportion than the Atlantic; its average temperature during the bathing-season is 71° Fahr. The bathing-season on the Ligurian coast begins in April, or at latest in May, and lasts till November, being thus much longer than the season at any English seaside-resort.

Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Woollen underclothing is especially to be recommended. A cloak or shawl should be carried to neutralise the often considerable difference of temperature between the sunshine and the shade. In visiting picture-galleries or churches on

warm days it is advisable to drive thither and walk back, as otherwise the visitor enters the cool building in a heated state and has afterwards no opportunity of regaining the desirable temperature through exercise. Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglese) alone walk in the sun, Christians in the shade. Umbrellas, or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best), may be used with advantage. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing.

Great care should also be taken in the selection of an apartment. Carpets and stoves are indispensable in winter. A southern aspect in winter is an absolute essential for delicate persons, and highly desirable for the robust. The visitor should see that all the doors and windows close satisfactorily. Windows should be closed at night. If there is the slightest suspicion of dampness in the bed-clothes, recourse should be had to the warming-pan (*mettere il fuoco nel letto*).

**Health.** English and German medical men are to be met with in the larger cities, and in most of the wintering-stations of the Riviera. English and German chemists, where available, are recommended in preference to the Italian, whose drugs are at once dearer and of poorer quality. Foreigners frequently suffer from diarrhoea in Italy, which is generally occasioned by the unwonted heat. The homœopathic tincture of camphor may be mentioned as a remedy, but regulated diet and thorough repose are the chief desiderata. A small portable medicine-case, such as those prepared and stocked with tabloid drugs by *Messrs. Burroughs, Wellcome, & Co.*, Holborn Viaduct, London, will often be found useful.

# Italian Art.

A Historical Sketch by Professor Anton Springer.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose usual avocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their influence at every step, and involuntarily becomes susceptible to their power. A single visit can hardly suffice to enable any one justly to appreciate the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, will hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

The two great epochs in the history of art which principally arrest the attention are those of *Classic Antiquity*, and of the 15th century, the culminating period of these-called *Renaissances*. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a deeper insight into the development of Hellenic art, an indis-

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DUCTORY.

CLASSIC AND  
RENAISSANCE  
PERIODS.



erminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is realised in the Hellenic temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and by a symmetrical decoration, which at the same time subserves a practical purpose, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, by the so-called Temple of Neptune at Paestum, as well as by the ruins at Metapontum. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans had begun to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to

their *ANCIENNETÉ*. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of masonry, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several stories in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative character; but the aggregate effect is always imposing. Attention must be directed to the several-storied structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly attracts the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (*e.g.* as members of a *façade*), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals.

It is true that in the districts to which this volume of the Handbook is devoted, the splendour and beauty of ancient art is not so prominently illustrated as in Rome or S. Italy. Nevertheless N. Italy also contains many interesting relics of Roman architecture (such as the Amphitheatre at Verona, the Triumphal Arches at Aosta and Susa, etc.), and the traveller will find ample food for his admiration in the antique sculptures in the collections at Turin, Brescia, Mantua, and Florence. — Upper Italy and Tuscany stand, on the other hand, in the very forefront of the artistic life of the middle ages and early Renaissance, and Venice may boast of having brilliantly unfolded the glories of Italian painting at a time when that art had sunk at Rome to its nadir. In order, however, to place the reader at a proper point of view for appreciating the development of art in N. Italy, it is necessary to give a sketch of the progress of Italian art in general from the early middle ages onwards.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from ancient

CHRISTIAN  
PERIOD  
OF ART.

Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of those thoughts. Moreover the heathen sovereigns had by no means been unremittently hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to follow up the lessons of the ancient. The best proof of this is afforded by the paintings in the Roman Catacombs, the burial-places of the early Christian community. In these the artistic principles of pagan antiquity are adhered to, alike in decorative forms, design, choice of colour, grouping of figures, and treatment of subject. Even the *BAROCCO SCULPTURE* of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style sprang up in painting and in the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term *BASILICA STYLE* is often employed to designate early Christian architecture down to the 10th century. The Roman *Curia* or forensic basilicas, which are proved to have existed in the *URBS* of most of the towns of the Roman empire, served as courts of judicature and public assembly-halls. The belief that these were afterwards fitted up for the purposes of Christian worship is now exploded, but in their main features they served as models for the construction of Christian churches. After the 4th cent. the following became the established type of the Christian basilica. In front is a quadrangular fore-court (atrium), of the same width as the basilica itself, surrounded with an open colonnade and provided with a fountain (catharus) for the ablutions of the devout. This forms the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apse). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early-Christian basilicas exhibit a

subject of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring the spoil to the churches with little regard to harmony of style and material. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the 'triumphal' arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at RAVENNA, where during the Ostrogothic supremacy (493-559), as well as under the succeeding Byzantine empire, architecture BYZANTINE  
STYLE. was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincumbent arches. There, too, the art of mosaic painting was sedulously cultivated, exhibiting in its earlier specimens (in the *Baptistry of the Orthodox* and *Tomb of Galla Placidia*) greater technical excellence and better drawing than the contemporaneous Roman works. At Ravenna the Western style also appears in combination with the Eastern, and the church of *San Vitale* (dating from 547) may be regarded as a fine example of a Byzantine structure.

The term 'BYZANTINE' is often misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and in-

significant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of St. Sophia at Constantinople, and prevails throughout Oriental Christendom, but in the West, including Italy only, occurs sporadically. With the exception of the churches of San Vitale at Ravenna, and St. Mark at Venice, the edifices of Lower Italy alone show a frequent application of this style.

The Byzantine imagination does not appear to have exercised a **GROWTH** greater influence on the growth of other branches of Italian **OF ART IN** art than on architecture. A brisk traffic in works of art **ITALY.** was carried on by Venice, Amalfi, and other Italian towns, with the Levant; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the inference that Italian art was quite subordinate to Byzantine. On the contrary, notwithstanding various external influences, it underwent an independent and unbiased development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be admitted, that in the massive columns and cumbersome capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition and the national idea of form might be repressed but they could not be obliterated.

About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds **ROMAN-ESQUE** were sown which three or four centuries later yielded so **STYLIS.** luxuriant a growth. As yet nothing was matured, nothing

completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period (11th-13th cent.), and the then prevalent forms of art the Romanesque Style. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their filial relation to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa or the church of San Miniato near Florence, both founded as early as the 11th century, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the courses of stone, presents a fine decorative effect. At the same time the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctiv-

ly only, lies in the past; to conjure up this, and bring about a Renaissance of the antique, appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of details. What architecture as a whole loses in historical attraction is compensated by the beauty of the individual edifices. While the North possesses structures of greater importance in the development of art, Italy boasts of a far greater number of pleasing works.

There is hardly a district in Italy which does not boast of interesting examples of Romanesque architecture. At Verona we may mention the famous church of St. Zeno, with its sculptured portals. In the same style are the cathedrals of Ferrara, Modena, Parma, and Piacenza, the church of Sant' Ambrogio at Milan, with its characteristic fore-court and façade, and that of San Michele at Pavia. Tuscany abounds with Romanesque edifices. Among these the palm is due to the cathedral of Pisa, a church of spacious dimensions in the interior, superbly embellished with its marble of two colours and the rows of columns on its façade. To the same period also belong the neighbouring Leaning Tower and the Baptistery. The churches of Lucca are copies of those at Pisa. Those of Florence, however, such as the octagonal, dome-covered Baptistery and the above-mentioned church of San Miniato, exhibit an independent style.

The position occupied by Italy with regard to Gothic architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of Milan cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of Florence, Siena, Orvieto, in the church of San Petronio at Bologna, and in numerous secular edifices, such as the Loggia dei Lanzi at Florence, the communal palaces of towns in Central Italy, and the palaces of Venice. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious

interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north seem to produce a sense of oppression, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials and canopies, prove that an organic coherence of the different architectural distinguishing members was here but little considered. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not so much the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, as a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique.

The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular story was that the sculptor Niccolò Pisano (ca. 1206-80) was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient, and indeed in one case we can trace back a work of his to its antique prototype. We refer to a relief on the pulpit in the Baptistery at Pisa, several figures in which are borrowed from a Bacchus vase still preserved in the Campo Santo of that city (pp. 408, 410). Whether Niccolò Pisano was a member of a local school or was trained under foreign influences we are as yet unable to determine. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher charm is exercised by the peculiarly fresh and direct life that animates the separate figures. By his son, Giovanni Pisano (ca. 1260- ca. 1328) and his followers of the Pisano School, ancient characteristics were placed in the background, and importance was attached solely to life and expression (e.g. reliefs on the façade of the Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views, and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also.

From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and ex-

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pression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect Giotto di Bondone (1276-1337), the father of modern Italian art, with GIOVANNI CIMABUE (d. after 1302), the most celebrated representative of the earlier style. (Cimabue is said to have watched Giotto, when, as a shepherd-boy, relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence.) But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master Duccio (ca. 1300), who was remarkable for his sense of the beautiful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant easel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael. The fact is that Giotto's Giotto's celebrity is not due to any single perfect work of influence. art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, lifelike scene. Giotto is an adept in narration, in imparting a faithful reality to his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to

his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, and almost every town in Central Italy in the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the churches of *Santa Croce* (especially the choir chapel) and *Santa Maria Novella* at Florence. Beyond the precincts of the Tuscan capital the finest works of Giotto are to be found at *Assisi* and in the *Madonna dell' Arena* at *Padua*, where about 1300 he executed a representation of scenes from the lives of the Virgin and the Saviour. The *Campo Santo* of *Pisa* (p. 408) affords specimens of the handiwork of his pupils and contemporaries. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (e.g. the *Triumph of Death*), their sublimity (*Last Judgment*, *Trials of Job*), or their richness in dramatic effect (*History of St. Rainerius*, and of the *Martyrs Ephesus and Potitus*).

In the 15th century, as well as in the 14th, Florence continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other places. During a long period Siena successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters *Jacopo d'Avanzo* and *Alvarotto* (paintings in the Chapel of *San Giorgio* in *Padua*, p. 252), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century and superseded the style of Giotto.

The word *Renaissance* is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance consists by no means exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, although they aim at mastering the technique of every branch. They work simultaneously as painters and sculptors, and when they devote themselves to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious *LEON BATTISTA ALBERTI* (1404-72), who is entitled to the same rank in the 15th century as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the Renaissance artists necessarily regarded nature and her artistic embodiment with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. She not only afforded an unbounded field to the scientific, but artists also strove to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour, are zealously pursued and practically applied. External

truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of lifelike character and present enjoyment. The earlier artists of the Renaissance rarely exhibit partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions, and when such incidents are represented, they are apt to be somewhat exaggerated. The preference of these masters obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transplanted to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a striking resemblance to the naive and not unpleasant tone of the chronicler. The development of Italian art, however, by no means terminates with more fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently aimed at. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasant characteristics are sedulously avoided, while in the art of the North (e.g. in wood-cuts and engravings) physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (fresco) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a more luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined

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taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. At first an ambitious thirst for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being wholly due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to Renaissance artists.

These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, the outcome of the most exuberant imagination, will be observed in all these structures.

Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, fidelity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot

fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the *Pitti Palace* at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the proportions, the justness of proportion in the elevation of the stories, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetic effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (*rustica*) in the successive stories recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest story, or to the entire façade. The same bias manifests itself in Bramante's imagination; and when, after the example of Palladio in church-façades, a single series of columns was substituted for those resting above one another, symmetry of proportion was also the object in view.

From the works of Brunelleschi (p. xlv), the greatest master of the Early Renaissance, down to those of Andrea Palladio of Vicenza (p. xlviii), the last great architect of the Renaissance, the works of all the architects of that period will be found to possess many features in common. The style of the 15th century may, however, easily be distinguished from that of the 16th. The Florentine *Pitti*, *Riccardi*, and *Strozzi* palaces are still based on the type of the mediæval castle, but other contemporary creations show a closer affinity to the forms and articulation of antique art. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the real organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from; anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures; the dome rose but timidly above the level of the roof. But this attention to minutia, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art.

There is no doubt that the Renaissance palaces (among which that of Urbino, mentioned in vol. II of this Handbook, has always been regarded as pre-eminently typical) are more attractive than the churches. These last, however, though destitute of the venerable associations connected with the mediæval cathedrals, bear ample testimony to the ability of their builders. The churches of Northern

Italy in particular are worthy of examination. The first early Renaissance work constructed in this part of the country was the façade of the *Cervosa of Pavia*, a superb example of decorative architecture. Besides the marble edifices of this period we also observe structures in brick, in which the vaulting and pillars form prominent features. The favourite form was either circular or that of the Greek cross (with equal arms), the edifice being usually crowned with a dome, and displaying in its interior an exuberant taste for lavish enrichment. Of this type are the church of the *Madonna della Croce* near Crema and several others at Piacenza and Parma (*Madonna della Steccata*). It was in this region that BRAMANTE prosecuted the studies of which Rome afterwards reaped the benefit. Among the secular buildings of N. Italy we may mention the *Ospedale Maggiore* at Milan, which shows the transition from Gothic to Renaissance. The best survey of the palatial edifices built of brick will be obtained by walking through the streets of Bologna (p. 362).

The visitor to Venice will have an opportunity of tracing within a very limited space the progress of Renaissance architecture. The church of *San Zaccaria* is an example of early Renaissance still in conflict with Gothic, while the richly coloured church of *Santa Maria dei Miracoli* and the *Scuola di San Marco* exhibit the style in its perfection. Foremost among the architects of Venice must be mentioned the Lombardi, to whom most of the Venetian buildings of the 15th cent. are attributed, but we shall afterwards advert to the farther progress of Venetian architecture (p. xlviii). One of the most famous architects of N. Italy was FRA GIOCONDO of Verona (1436-1515), a monk, a philologist (the discoverer of the letters of the younger Pliny), a botanist, an engineer, and a thoroughly well trained architect, who at a very advanced age, after the death of Bramante, was summoned to Rome to superintend the building of St. Peter's.

Examples of early Renaissance architecture abound in the towns of Tuscany. At Florence, the scene of FILIPPO BRUNELLESCHI's labours (1379-1446), the attention is chiefly arrested by the church of *San Lorenzo* (1425), with its two sacristies (the earlier, after 1421, by Brunelleschi, the later by Michael Angelo, which it is interesting to compare), while the small *Cappella dei Pazzi* near Santa Croce is also noticeable. The *Palazzo Rucellai* is also important as showing the combination of pilasters with 'rustica', the greatest advance achieved by the early Renaissance. Siena, with its numerous palaces, Pienza, the model of a Renaissance town, and Urbino also afford excellent examples of the art of the Quattrocentists, but are beyond the limits of the present volume. While all these different edifices possess many features in common, they may be classed in a number of groups, differing in material and various other characteristics, and entirely relieving them from any reproach of monotony.

The early Renaissance is succeeded by BRAMANTE's epoch (1444-1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more or less remarked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the Church of St. Peter been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (and vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form of a Greek cross with rounded extremities, crowned by a dome, possesses concentrated unity, and that the pillar-construction relieved by niches presents a most majestic appearance; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The great masters of this culminating period of the Renaissance were RAPHAEL, BALDASSARE PERUZZI, the younger ANTONIO DA SAN GALLO of Rome, MICHEL SANMICHELE of Verona (p. 228), JACOPO SANSONOVINO of Venice, and lastly MICHAEL ANGELO. The succeeding generation of the 16th century did not adhere to the style introduced by Bramante, though not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only.

The traveller will become acquainted with the works of Bramante and his contemporaries at Rome (see vol. II of this Handbook), but there are other places also which possess important examples of the 'High Renaissance' style. At Florence, for example, are the Palazzo Pandolfini and the Palazzo Uguicioni, the former of which is said to have been designed by RAPHAEL; the Court of the Pitti Palace by BART. ANMANATI; the Palazzo Serristori and the Palazzo Bartolini by BACCIO D'AGNOLO. We must also mention Mantua as the scene of the architectural labours of GIULIO ROMANO (p. 236), Verona with its numerous buildings by SANMICHELE (e.g. the Palazzo Bevilacqua), and Padua, where GIOVANNI MARIA FALCONETTO (1488-1584) and ANDREA BACCIO, or



properly *Buonarroti* (*Cappella del Santo*) flourished. At Venice the Renaissance culminated in the first half of the 16th cent. in the works of the Florentine *JACOPO SANSOVINO* (properly *TATTI*, 1486-1570), and at Genoa in those of *GALASSO ALBANI* (1500-1572) of Perugia (e.g. *Santa Maria di Carignano*).

In the middle and latter half of the 16th cent. Venice, Genoa, ARCHT. and Vicenza were zealous patrons of art. To this period belongs *ANDREA PALLADIO* of Vicenza (1518-80; p. 248), VENICE. the last of the great Renaissance architects, whose Venetian churches (*San Giorgio Maggiore* and *Redentore*) and Vicentine palaces are equally celebrated. The fundamental type of domestic architecture at Venice recurs with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been convinced by careful comparison of the great superiority of the *Biblioteca of Sansovino* (in the *Piazzetta*; p. 276) over the new *Procuratie of Sansovini* (p. 271), although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance.

Much, however, would be lost by the traveller who devoted his *MUSEUM* attention exclusively to the master-works which have been *WORKS OF* extolled from time immemorial, or solely to the great mon- *ART.* umental structures. As even the insignificant vases (*ma-joliques*, manufactured at Pesaro, Urbino, Gubbio, Faenza, and Castel-Durante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood (*intarsia*), often verge on the sphere of architecture in their design, drawing, and style of enrichment.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life *SCULPTURE* manifests its greatest excellence in secular structures, cannot *OF THE RE-* fail to gratify the taste of the most superficial observer. *NAISSANCE.* With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot

compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously less important than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetic rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculptors of the 15th century. These, however, contrary to immemorial usage, are executed in a pictorial style. **LORENZO GHIRICHI** (1378-1455), for example, in his celebrated (eastern) door of the Baptistery of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by **LUCA DELLA ROCCA** (1399-1482) are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and lifelike vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting, an art which was less in vogue in the 15th cent., accords with their love of individualising their charac-

era. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze.

The churches have always afforded the most important field for the labours of the Italian sculptors, some of them, such as *Santa Croce* at Florence, the *Frari* and *Santi Giovanni e Paolo* at Venice, and *Santi Antonio* at Padua, forming very museums of Renaissance sculpture. At the same time many of the wealthier families (the *Medici* and others) embellished their mansions with statuary, and the art of the sculptor was frequently invoked with a view to erect a fitting tribute to the memory of some public benefactor (such as the equestrian statues at Venice and Padua).

At Florence, the cradle of Renaissance sculpture, we become acquainted with Ghiberti and Della Robbia, who have been SCULPTORS OF THE RENAISSANCE already mentioned, and with the famous DONATELLO (properly DONATO DI NICCOLÒ DI BETTO BARDI, 1386-1466), who introduced a naturalistic style, which, though often harsh, is full of life and character. The *Judith Group* in the Loggia de' Lanzi is an exaggerated and unpleasant example of this style, the master having aimed at the utmost possible expressiveness, while the lines and contours are entirely destitute of ease. Among Donatello's most successful works on the other hand are his statue of *St. George* and his *Victorious David* in bronze in the Museo Nazionale (p. 479), a collection invaluable to the student of the early Renaissance. The reliefs on the two pulpits in *San Lorenzo* and the sculptures in the sacristy of that church (p. 500) should also be inspected. Donatello's finest works out of Florence are his numerous sculptures in *Santi Antonio* at Padua.

The next sculptor of note was ANDREA VERROCCIO (1435-88). Most of the other masters of this period (ANTONIO ROSSellino, MIMO DA FISSOLE, DIONIGIO DA SETTIGNANO) were chiefly occupied in the execution of tombstones, and do not occupy a position of much importance; but the life and sense of beauty which characterise the early Renaissance are admirably exemplified in the works of the comparatively unknown MATTEO CIVITALI of Lucca (p. 416). Important Florentine masters of the first half of the 16th cent. were GIOV. FRANC. RUSSI (1474-1554), who was perhaps inspired by Leonardo da Vinci, and particularly ANDREA SANSOVINO (1480-1529), the author of the exquisite group of Christ and the Baptist in the Baptistery at Florence, of superb monuments at Rome (in the choir of S. Maria del Popolo), and of part of the sculptures which adorn the Santa Casa near Ancona. Northern Italy also contributed largely to the development of the plastic art. The Certosa at Pavia, for example, afforded occupation during several decades to numerous artists, among whom the most eminent were GIOVANNI ANTONIO

ANASSO (sculptor of the Cappella Colleoni at Bergamo), and, at a later period, CRISTOFORO SOLARI, surnamed IL GOCCO; Venice abounds in works by the Lombardi, including ALESSANDRO LEONARDI (d. 1523), the most famous sculptor of his period, RICCIO or DAUOCCO (p. xlvii) wrought at Padua; AGOSTINO BERTI, IL RABBIANA (ca. 1480-1548), and the above-mentioned CRISTOFORO SOLARI, were actively engaged at Milan, and Modena afforded employment to MARCONI and BUGANELLI (p. 948), artists in terracotta.

Among the various works executed by these masters, Monumental Tombs largely predominate. While these monuments are often of a somewhat bombastic character, they afford an excellent illustration of the high value attached to individuality and personal culture during the Renaissance period. We may perhaps also frequently take exception to the monotony of their style, which remained almost unaltered for a whole century, but we cannot fail to derive genuine pleasure from the inexhaustible freshness of imagination and richness of detail displayed within so narrow limits.

As museums cannot convey an adequate idea of the sculpture of the 15th century, so the picture galleries will not afford an accurate insight into the painting of that period. Sculptures are frequently removed from their original position, or are many of those belonging to the Florentine churches, for example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the church of Santa Maria del Carmine (Cappella Brancacci) at Florence (p. 509) are usually spoken of as the earliest specimens of the painting of the Renaissance. On material grounds the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, the importance of which it served to maintain, even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the 18th century to the beauties of the pre-Raphaelite period, the works of MASOLINO(?) and MASACCIO (1401-28) should have been eagerly rescued from oblivion.

A visit to the churches and convents of Florence is well calculated to convey an idea of the subsequent rapid development of the art of

painting, and of the diversified and widely ramifying tendencies, which originally had their root in one and the same impulse or principle. The ancient convent of *Sant' Apollonia* (p. 497) contains the most important works of *ANDREA DEL CASTAGNO* (1390-1457), who is second only to Masaccio as a representative of the older generation. In the Dominican monastery of *San Marco* reigns the pious and peaceful genius of *FRA GIOVANNI ANGELO DA FIRENZE* (1387-1455), who, though inferior to his contemporaries in dramatic power, vies with the best of them in his depth of sentiment and his sense of beauty, as expressed more particularly by his heads, and who in his old age displayed his well-matured art in the frescoes of the chapel of *St. Nicholas* in the Vatican. Most important and extensive

works are those of *DOMENICO GHIRLANDAJO* (1449-94): viz. **PAINTING AT FLORENCE.** the frescoes in *Santa Trinità*, and those in the choir of *Santa Maria Novella*, which in sprightliness of conception and in grace of representation are hardly surpassed by any other work of the same period. (The traveller will find it very instructive to compare the former of these works with the mural paintings of *Giotto* in *Santa Croce*, which also represent the legend of *St. Francis*, and to draw a parallel between *Ghirlandajo's* *Last Supper* in the church of *Ognissanti*, and the work of *Leonardo da Vinci*.)

Although the Tuscan painters exhibit their art to its fullest extent in their mural paintings, their easel-pictures are also well worthy of most careful examination; for it was chiefly through these that they gradually attained to perfection in imparting beauty and dignity to the human form. Besides the two great Florentine galleries (*Uffizi* and *Pitti*), the collection of the Academy (p. 492) is also well calculated to afford a survey of the progress of Florentine painting.

Beyond the precincts of Florence, *BENAZZO GOZZOLI's* charming scenes from the Old Testament on the northern wall of the Campo Santo of *Pisa* (p. 409), truly forming biblical genre-pictures, **PAINTING IN OTHER PARTS OF TUSCANY** and his scenes from the life of *St. Augustine* in *San Giovanni*, *FILIPPO LIPPI's* frescoes at *Prato* (p. 428), *PINO DELLA FRANCESCA's* Finding of the Cross in *San Francesco* at *Arezzo* (p. 534), and lastly *LUCA SIENONELLI's* representation of the Last Day in the Cathedral at *Orvieto*, afford a most admirable review of the character and development of Renaissance painting in Central Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at *Rome*, where *SANDRO BOTTICELLI* (1446-1510), a pupil of the elder *Lippi*, *COSMO ROSSELLI*, *Dom. Ghirlandajo*, *Signorelli*, and *Perugino* (p. 111) have executed a number of rich compositions from the life of *Moses* and that of *Christ*.

But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general progress of art in Italy. Chords which are here but slightly touched vibrate powerfully in *Upper Italy*. The works of

**ANDREA MANTUANA** (1431-1506; at Padua and Mantua) derive much interest from having exercised a marked influence on the German masters Holbein and Dürer, and surpass all the other works of his time in fidelity to nature and excellence of perspective (p. 222). — The earlier masters of the *Venetian School* (**VIVANTINI**, **CERVELLI**) were to some extent adherents of the Paduan school, to which Mantegna belonged, but the peculiar Venetian style, mainly founded on local characteristics, and admirably successful in its rich portraiture of noble and dignified personages, was soon afterwards elaborated by **GIULIO BELLI** (1427-1507) and his brother **GIORGIO** (1428-1516), sons of Giacomo. — The *Umbrian School* also, which originated at Gubbio, and is admirably represented early in the 15th century by **OTTAVIANO NELLI**, blending with the Tuscan school in **GIULIO DA FERRARIO** (ca. 1370-1428) and culminating in its last masters **PETRO VANDUCCI**, surnamed **PANOFINO** (1446-1524), and **BERNARDINO BETTI**, surnamed **PITTORICINO** (1454-1513), merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broader Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (e. g. *Madonnas*).

The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodiments of the highest and noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasized. The most abundant scope was therefore now afforded for the labours of the great triumvirate, **LEONARDO DA VINCI**, **MICHAEL ANGELO BUONARROTI**, and **RAFAEL SANTI**, by whom an entirely new era was inaugurated.

**Leonardo's** (1452-1519) remarkable character can only be thoroughly understood after prolonged study. His comprehensive genius was only partly devoted to art; he also directed his attention to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations, a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he

undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination served also to stimulate the exercise of his intellect; and his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to obliterate all trace of the latter. Few of Leonardo's works have been preserved in Italy, and those sadly marred by neglect. A reminiscence of his earlier period, when he wrought under ANDREA VERROCCHIO at Florence, and was a fellow-pupil of LORENZO DI CORDI, is the *Annunciation* in the Uffizi (p. 465), if it be a genuine work. Several oil-paintings, portraits (*e.g.* the two fine works in the Ambrosiana at Milan, p. 134), Madonnas, and imaginative works are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. Unadulterated pleasure may, however, be taken in his drawings in the Ambrosiana, the Venice Academy (p. 286), and the Uffizi. Two unfinished paintings, the *Adoration of the Magi* in the Uffizi (p. 464), which bears ample testimony to the fertility of his imagination, and the *St. Jerome* in the Vatican, afford an insight into his technique. The best idea of his reforms in the art of colouring is obtained by an attentive examination of the works of the Milan school (LUTRI, SALARNO; p. 117), as these are far better preserved than the only undoubted work of Leonardo's Milan period in Italy: the *Last Supper* in Santa Maria delle Grazie (p. 186). Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo, especially to those who have studied Morghen's engraving of the picture. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be doubted by the amateur when he turns from Leonardo to Michael Angelo (1475-1564). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture

and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significant, and faithfully conceived. As in the case of Leonardo, we shall find that it is only by studying the master's biography that we can obtain an explanation of these anomalies, and reach a true appreciation of Michael Angelo's artistic greatness. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life, and he seeks to attain it by imparting to them an imposing and impressive character. At the same time he occupies an isolated position, at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by the political and ecclesiastical circumstances of his time, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which, however, he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to fathom the hidden sentiments which the master intended to embody in his statues and pictures; his imitators seem to have seen in them nothing but massive and clumsy forms, and soon degenerated into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His *Moses* in San Pietro in Vincelli is of impossible proportions; such a man can never have existed; the small head, the huge arms, and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; and so also are the *Monuments of the Medici* in the New Sacristy of San Lorenzo at Florence (p. 500), in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism would have been the result. Michael Angelo's numerous pupils, in their anxiety to follow the example of his *Last Judgment* in the Sistine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of *Hercules and Cacus* (in the Piazza della Signoria at Florence) a mere caricature of his model.

Michael Angelo lived and worked at Florence and Rome alternately. We find him already in Rome at the age of 21 years (1496).



as Florence, after the banishment of the Medici, offered no favourable soil for the practice of art. Here he chiselled the *Pietà* and the *Bacchus*. In the beginning of the 16th cent. he returned to his home, where he produced his *David* and began work on the cycle of frescoes destined for the great hall of the Palazzo Vecchio (*Battle Cartoon*, see p. 448). In 1506 the Pope recalled him to Rome, but the work entrusted to him there, the *Tomb of Julius II.*, was at this time little more than begun. The *Ceiling Paintings in the Sistine Chapel* absorbed his whole attention from 1508 to 1512. After the death of Julius, his monument was resumed on a more extensive scale. The commands of the new pope, Leo X., however, who wished to employ the artist for the glorification of his own family, soon brought the ambitiously designed memorial once more to a standstill. From 1516 onwards Michael Angelo dwelt at Carrara and Florence, occupied at first with the construction and embellishment of the *Popade of San Lorenzo*, which was never completed, and then with the *Tombs of the Medici*. This work also advanced very slowly towards maturity, and at last the artist, disgusted with the tyranny of the Medici, set up in their places those of the statues which were finished, and migrated to Rome (about 1584). His first work here was the *Last Judgment* in the Sistine Chapel, his next the erection of the scanty fragments of the tomb of Pope Julius. His last years were mainly devoted to architecture (*St. Peter's*).

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of the *Pietà* in *St. Peter's* occupies the highest rank. The statues of *Bacchus* and *David* (at Florence; pp. 473, 493) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived in the midst of his youthful studies, or in his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In *God the Father*, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion. In the prophets and sibyls, notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Lastly, in the so-called Ancestors of Christ, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and sombre sentiments, and yet by no means destitute of gracefulness and beauty. The decorative figures also which he designed to give life to his architectural framework are wonderfully beautiful and spirited. The *Last Judgment*, which

was executed nearly thirty years later (in 1584-85), is not nearly so striking as the ceiling-paintings, owing in a great measure to its damaged condition. — Among Michael Angelo's pupils were **SEBASTIAN DEL PIONO** (pp. 121, 268), **MARCELLO VERUCCI**, and **DANIELE DA VOLTERRA**.

Whether the palm be due to Michael Angelo or to Raphael (1483-1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. **RAPHAEL.** The admirer of Michael Angelo need, however, by no means be precluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that he did not distort the ideas which he had to embody in order to accommodate them to his own views, but rather strove to identify himself with them, and to reproduce them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other.

Little is known of Raphael's private life, nor is it known by what master he was trained after the death of Giovanni, his father (1484). In 1500 he entered the studio of Perugino (p. 111), and probably soon assisted in the execution of some of the works of his prolific master. Of Raphael's early or Umbrian period there are examples in the Vatican Gallery (*Coronation of Mary*) and the Brera at Milan (*Sposalizio of the Madonna*, 1504). On settling at Florence

(1504) Raphael did not at first abandon the style he had learned at Perugia, and which he had carried to greater perfection than any of the other Umbrian masters. Many of the pictures he painted there show that he still followed the precepts of his first master; but he soon yielded to the influence of his Florentine training. After the storm raised by Savonarola had passed over, glorious days were in store for Florence. Leonardo, after his return from Milan, and Michael Angelo were engaged here on their cartoons for the decoration of the great hall in the Palazzo Vecchio (p. 446); and it was their example, and more particularly the stimulating influence of Leonardo, that awakened the genius and called forth the highest energies of all their younger contemporaries.

The fame of the Florentine school was at this period chiefly maintained by FRA BARTOLOMEO (1475-1517) and ANDREA FLORENTINE DEL SARTO (1487-1531). The only works of Bartolomeo which we know are somewhat spiritless altar-pieces, but they

exhibit in a high degree the dignity of character, the tranquillity of expression, and the architectural symmetry of grouping in which he excelled. His finest pictures are the *Christ with the four Saints*, the *Descent from the Cross* (or *Pieth*), the *St. Mark* in the Pitti Gallery, and the *Madonna* in the cathedral at Lucca. The traveller would not do justice to Andrea del Sarto, a master of rich colouring, were he to confine his attention to that artist's works in the two great Florentine galleries. Sarto's *Procession* in the Annunziata (p. 483) and in the *Sealoe* (*History of John the Baptist*, p. 497) are among the finest creations of the cinquecento. Such, too, was the stimulus given to the artists of this period by their great contemporaries at Florence that even those of subordinate merit have occasionally produced works of the highest excellence, as, for instance, the *Salutation* of ALBERTINELLI and the *Zenobius* pictures of RIGOLFO GUERLANDAJO in the Uffizi. The last masters of the local Florentine school were PONTORMO and ANNIBALE BROWAZZO.

Raphael's style was more particularly influenced by his relations to Fra Bartolomeo, and the traveller will find it most interesting to compare their works and to determine to what extent each derived suggestions from the other. The best authenticated works in Italy of Raphael's Florentine period are the *Madonna del Granduca* (Pitti), the *Madonna del Cordelliano* (Uffizi), the *Entombment* (Gal. Borghese in Rome), the *Prodigium* in the Vatican, the portraits of Angelo and Maddalena Doni (Pitti), and the *Portrait of Himself* (Uffizi; p. 458). The *Portrait of a Lady* in the Pitti gallery is of doubtful origin, and the *Madonna del Baldacchino* in the same gallery was only begun by Raphael.

When Raphael went to Rome in 1508 he found a large circle of notable artists already congregated there. Some of these were deprived of their employment by his arrival, including GIOVANNI ANTONIO BASSI, surnamed IL BONOMA (ca. 1477-

1549), whose frescoes in the Farnesina (unfortunately not now accessible) vie with Raphael's works in tenderness and grace. A still more numerous circle of pupils, however, soon assembled around Raphael himself, such as GIULIO ROMANO, PERIN DEL VAGA, ANTONIO DA SALERNO, POLIDORO DA CARAVAGGIO, TIMOTEO VITI OF DELLA VITE, GAROFALO, FRANCO PERINI, and GIOVANNI DA UDINE. Attended by this distinguished retinue, Raphael enjoyed all the honours of a prince, although, in the Roman art world, Bramante (p. xlvii) and Michael Angelo occupied an equally high rank. The latter did not, however, trench on Raphael's province as a painter so much as was formerly supposed, and the jealousy of each other which they are said to have entertained was probably chiefly confined to their respective followers. Raphael had doubtless examined the ceiling of the Sistine with the utmost care, and was indebted to Michael Angelo for much instruction; but it is very important to note that he neither followed in the footsteps, nor suffered his native genius to be biased in the slightest degree by the example of his great rival. A signal proof of this independence is afforded by the *Sibyls* which he painted in the church of Santa Maria della Pace in 1514, and which, though conceived in a very different spirit from the imposing figures in the Sistine, are not the less admirable. In order duly to appreciate the works produced by Raphael during his Roman period, the traveller should chiefly direct his attention to the master's frescoes. The *Stanzas* in the Vatican, the *Tapestry*, the *Logge*, the finest work of decorative art in existence, the *Dome Mosaic* in Santa Maria del Popolo (Capp. Chigi), and the *Galatea* and *Myth of Psyche* in the Farnesina together constitute the treasure bequeathed to Rome by the genius of the prince of painters. (Further particulars as to these works will be found in the second volume of this Handbook.)

Many, and some of the best, of Raphael's easel-pictures of his Roman period are now beyond the Alps. Italy, however, still possesses the *Madonna della Sedia*, the most mundane, but most charming of his Madonnas (Pitti), the *Madonna dell'Impannato* (Pitti), the *Madonna col Divino Amore* (Naples), the *Madonna di Foligno* and the *Transfiguration* (in the Vatican), *St. Cecilia* (Bologna), and the *Young St. John* (Uffizi). The finest of his portraits are those of *Pope Julius II* (Uffizi) and *Leo X. with two Cardinals* (Pitti). Besides these works we must also mention the so-called *Farnesina* (in the Pal. Barberini at Rome), and the *Portrait of a Lady* (Pitti, No. 245), which may represent the same original and also recalls the Sistine Madonna.

After Raphael's death the progress of art did not merely come to a standstill, but a period of rapid *Decline* set in. The conquest and plundering of Rome in 1527 entirely paralysed all artistic effort for a time. At first this misfortune proved a boon to other parts of Italy. Raphael's pupils migrated from Rome to various provincial

**TOUR.** GIULIO ROMANO, for example, entered the service of the Duke of Mantua, embellished his palace with paintings, and **PARIS OF** designed the Palazzo del Te (p. 240), while PIERIN DEL VASA **DECLINE.** settled at Genoa (Pal. Doria). These offshoots of Raphael's school, however, soon languished, and are long ceased to exist.

The **SCHOOLS OF** NORTHERN SCHOOLS of Italy, on the other hand, retained **N. ITALY.** their vitality and independence for a somewhat longer period. At Bologna the local style, modified by the influence of Raphael, was successfully practised by BART. RAMBONI, surnamed BAGNACAVALLLO (1484-1542). Ferrara boasted of Donato **SCHOOLS OF** DOSSEI (ca. 1470-1542) and BENVENUTO TIMI, surnamed GARO- **N. ITALY.** FALO (1481-1559). At Verona the reputation of the school was maintained by FRANCESCO CAROTO (1470-1546) and PAOLO MORANDA, surnamed CAVAZZOLA (1486-1522).

The most important works produced in Northern Italy were those of ANTONIO ALLEGRI, surnamed CORREGGIO (1494-1534), and of **CORREGGIO.** the Venetian masters. Those who visit Parma after Rome and Florence will certainly be disappointed with the pictures of Correggio. They will discover a realistic tendency in his works, and they will observe, not only that his treatment of space (as in the perspective painting of domes) is unrefined, but that his individual figures possess little attraction beyond mere natural charm, and that their want of repose is apt to displease and fatigue the eye. The fact is, that Correggio was not a painter of all-embracing genius and far-reaching culture, but merely an adept in chiaroscuro, who left all the other resources of his art undeveloped.

In examining the principal works of the **VENETIAN** VENETIAN SCHOOL, however, the traveller will experience no such dissatisfaction (comp. **SCHOOL.** p. 268). From the school of Giovanni Bellini (p. 111) emanated the greatest representatives of Venetian painting — GIOVANNI, properly BAMBANELLI (1477?-1510), whose works have unfortunately not yet been sufficiently well identified, the elder PALMA (1480-1528), and TIZIANO VECELLIO (1477-1576), who for nearly three quarters of a century maintained his native style at its culminating point. These masters are far from being mere colorists, nor do they owe their peculiar attraction to local inspiration alone. The enjoyment of life and pleasure which they so happily portray is a theme dictated by the culture of the Renaissance (a culture possessed in an eminent degree by Titian, as indicated by his intimacy with the 'divine' Ariadne). Their serene and joyous characters often recall some of the ancient gods, showing the manner in which the artists of the Renaissance had profited by the revived study of the antique. Properly to appreciate Titian it is of importance to remember how much of his activity was displayed in the service of the different courts. His connection with the family of Este began at an early period; he carried on an active intercourse with the Gonzagas at Mantua, and executed numerous pictures for

them. Later he basked in the favour of Charles V. and Philip II. of Spain. The natural result of this was that the painting of portraits and of mythological subjects engrossed the greater part of his time and talents. That Titian's genius, however, was by no means alien to religion and deep feeling in art, and that his imagination was as rich and powerful in this field as in portraying realistic and sensually attractive forms of existence, is proved by his ecclesiastical paintings, of which the finest are the Pesaro Madonna (p. 311), the Martyrdom of St. Lawrence (p. 304), the Presentation in the Temple (p. 290), and the Assumption (p. 286) at Venice.

Owing to the soundness of the principles on which the Venetian school was based, there is no wide gulf between its masters of the highest and those of secondary rank, as is so often the case in the other Italian schools; and we accordingly find that works by LORENZO LOTTO, SEBASTIAN DEL PIONO (p. 171), the BONIFAZIOS, PORDENONES, PARIS BORDONE, and JACOPO TINTORRETTO frequently vie in beauty with those of the more renowned chiefs of their school. Even PAOLO CALIARI, surnamed VERONESE (1528-88), the last great master of his school, shows as yet no trace of the approaching period of decline, but continues to delight the beholder with his delicate silvery tints and the spirit and richness of his compositions.

Correggio, as well as subsequent Venetian masters, were frequently taken as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite PERIOD OF  
DECLINE. period were not usually overlooked. Those, however, who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered, but the taste is offended by the undisguised love of pomp and superficial mannerism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism, exemplified in the works of ZUCCARO, D'ARIMO, TIVERTI, and others, are encountered at Rome and Florence (cupola of the cathedral). The fact that several works of this class produce a less unfavourable impression does not alter their general position, as it is not want of talent so much as of conscientiousness which is attributed to these artists.

The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century, when there was a kind of second efflorescence, known in the schools as the 'revival of good taste', which is said to have chiefly manifested itself in two directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study of art, and the amateur had better disregard them. This period of art also should be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their moretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgons, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human is obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. CRISTOFORO ALLOU's Judith (p. 516) should be compared with the beauties of Titian, and the frescoes of ANIMALE CARRACCI in the Palazzo Farnese at Rome with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood, and the enquirer will be still farther aided by consulting the coeval Italian poetry, and observing the development of the lyric drama or opera. The poetry of the period thus furnishes a key to the mythological representations of the School of the Carracci. Games of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable, such as those by GUIDO RANI and DOMENICINO at Rome. Beautiful oil-paintings by various masters are also preserved in the galleries of Bologna (p. 362), Naples, and elsewhere. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the nobles. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a

certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

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Among the best works on Italian art are *Morelli's Italian Painters*; *Crowe & Cavalcaselle's History of Painting in Italy and History of Painting in North Italy*; *Kugler's Handbook of Painting* (new edit. by Sir H. Layard); *Mrs. Jameson's Lives of the Italian Painters*; the various writings of *Dr. Jean Paul Richter*; and the works of *Mr. C. C. Perkins on Italian Sculpture*. A convenient and trustworthy manual for the traveller in Italy is *Burckhardt's Cicero* (translated by *Mrs. A. H. Clough*).

### Glossary of Technical Terms.

- Ambo, Ambones*, see p. xxiv.  
*Apse or Tribuna*, semicircular or polygonal ending of a church, generally at its E. end.  
*Attic*, a low upper story, usually with pilasters.  
*Badia, Abbazia*, an abbey.  
*Basilica*, a church with a high nave, ending in an apse and flanked by lower aisles. For the early-Christian basilica, comp. p. xxiv.  
*Borgo, Bobbargo*, a suburb.  
*Campanile*, detached bell-tower of the Italian churches.  
*Campo Santo, Cimitero*, a cemetery.  
*Central Structure*, a building the ground-plan of which can be enclosed in a circle.  
*Carloa*, Carthusian convent.  
*Chiostro*, cloisters, a monastic court.  
*Ciborium*, the sacred vessel or box (pyx) in which the consecrated eucharistic elements are preserved.  
*Aizo*, a canopy above the altar, supported by four pillars.  
*Quattrocento*, 16th century.  
*Collegio*, college, common table at a college.  
*Confession*, an underground chamber below the high-altar of a church, with the tomb of its patron-saint, the original form of the crypt.  
*Diptych*, double folding tablet of wood, ivory, or metal.  
*Loggia*, arcade, balcony.  
*Monte di Pietà*, pawn-shop.  
*Municipio*, municipality, city-hall.  
*Nello*, engraved design on silver, with incised lines filled with a black alloy; impressions from such designs.  
*Palazzo Arcivescovile*, archbishop's palace.  
*— Comune or Pubblica*, city-hall.  
*— della Ragione*, a law-court (now usually called *Pal. di Giustizia* or *Tribunale*).  
*— Vescovile*, bishop's palace.  
*Plaque*, small bronze tablet with reliefs.  
*Preddella*, small picture attached to a large altar-piece.  
*Putto* (pl. *putti*), figure of a child.  
*Quattrocento*, 16th century.  
*Rustica*, masonry with rough surface and hewn edges.  
*Triumphal Arch* (in a church), the arch connecting the choir with the transept or nave.  
*Vescovado*, bishopric, episcopal palace.  
*Villa*, country-house and park.  
*Visitation*, Meeting of the Virgin Mary and Elizabeth (St. Luke, chap. i).

### Abbreviations of Italian Christian Names.

Ag. = Agostino.	Bern = Bernardo,	Gugl. = Guglielmo.
Al. = Alessandro.	Bernardino.	Jac. = Jacopo.
Alf. = Alfonso.	Dom = Domenico.	Lod. = Lodovico.
Andr. = Andrea.	Fed. = Federigo.	Lor. = Lorenzo.
Ang. = Angelo.	Fil. = Filippo.	Nicc. = Niccolò.
Ant. = Antonio.	Franc. = Francesco.	Rid. = Ridolfo.
Bart. = Bartolomeo.	Giac. = Giacomo.	Seb. = Sebastiano.
Batt. = Battista.	Giov. = Giovanni.	Tomm. = Tommaso.
Ben. = Benedetto.	Girol. = Girolamo.	Vinc. = Vincenzo.
	Gius. = Giuseppe.	Vitt. = Vittore.

## I. Routes to Italy.†

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### 1. From Paris (*Geneva*) to Turin by Mont Cenis.

489 M. RAILWAY in 22-30½ hrs. (fares 96 fr. 80, 78 fr. 65, 64 fr. 30 c.).

From Paris to (348 M.) Culoz (774 ft.; *Hôtel Folliet*; *Rail. Restaurant*), the junction of the Geneva line, see *Baedeker's Northern France* and *Baedeker's Southern France*.

From Geneva to Culoz, 42 M., railway in 1½-2½ hrs. (fares 8 fr. 10 c., 6 fr., 4 fr. 45 c.) The line follows the right bank of the Rhône, on the slopes of the Jura Mts. Beyond (14½ M.) Collonges the Rhône flows through a narrow rocky valley, confined between the Jura and *Mont Vuache*, and commanded by the *Fort de l'Écluse*, which rises far above on the right. The line quits the defile by the long *Tunnel du Ordo* (2½ M.), crosses the grand *Valserine Viaduct* (276 yds. long and 170 ft. high), and reaches (20½ M.) *Bellegarde* (Poste), at the influx of the Valserine into the Rhône (French custom-house examination). — 42 M. Culoz.

The train crosses the Rhône, and at (352½ M.) *Chindrieux* reaches the N. end of the *Lac du Bourget* (745 ft.), 10 M. in length, 8 M. in breadth, the E. bank of which it follows. On the opposite bank is the Cistercian monastery of *Hautecombe*.

362 M. *Aix-les-Bains* (850 ft.; *Splendide*; *Grand Hôt. Bernasconi et Regina*; *Grand Hôt. d'Aix*; *Hôt. de la Poste*, *Hôt. du Centre*, less expensive; and many others), the *Aquæ Gratiannæ* of the Romans, is a celebrated watering-place with 8300 inhab., possessing sulphur-springs (113° Fahr.). In the place in front of the *Établissement Thermal* rises the *Arch of Campanus*, a Roman tomb of the 3rd or 4th cent., built in the shape of a triumphal arch.

370 M. *Chambéry* (880 ft.; *Hôt. de France*; *Hôt. des Princes*; *Hôt. du Commerce*), beautifully situated on the *Leisse*, with 21,800 inhab., is the capital of the Department of Savoy, and an archiepiscopal see.

378½ M. *Chignin-les-Marches*. — 378½ M. *Montmélian* (921 ft.; buffet). The ancient castle was long the bulwark of Savoy against France until its destruction in 1705 by Louis XIV. The train con-

† Approaches to Italy through France, see *Baedeker's Southern France*  
 BAEDERER. Italy I. 12th Edit.

thence to ascend the valley of the *Isoire*. 381 M. *Crest*. — 388 M. *St. Pierre d'Albigny* (*Hôt. de la Gare*), the junction of the branch-line to *Albertville* and (32 M.) *Moûtiers-en-Tarentaise* (p. 57); the town lies opposite on the right bank, commanded by the ruins of a castle. — Near (388½ M.) *Chamonix* the line turns to the right, and traverses the valley of the *Arc* (*Valée de Maurienne*), which here joins the *Isoire*. 394 M. *Aiguabelle*, 414½ M. *St. Jean de Maurienne*; 422 M. *St. Michel de Maurienne* (2330 ft.). The train crosses the *Arc* several times. Numerous tunnels. — 426 M. *Le Fray* (3135 ft.).

431 M. *Modane* (3465 ft., *Buffet*, *déj.* with wine 4 fr.; *Hôtel International*, R. 8½, B. 1¼ fr.) is the seat of the French and Italian custom-house authorities (carriages changed).

The train (view to the right) describes a wide curve round the village, and, passing through two short tunnels, enters the great *Mont Genis Tunnel*, by which the *Col de Fréjus* (8470 ft.) is penetrated in a S. E. direction, though the name is derived from the old *Mont Genis* road, which crosses the *Mont Genis Pass*, 17 M. to the E.

The tunnel (7½ M. in length; N. entrance 2800 ft., S. entrance 4100 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4000 ft.) was completed in 1861-1870 under the superintendence of the engineers *Sommeiller*, *Grandis*, and *Grattoni* at a total cost of 75,000,000 fr. The tunnel is 28 ft. wide, 19 ft. high, and has two lines of rails. It is lighted by lanterns placed at intervals of 800 metres, and the distances are given in kilometres. The transit occupies 20-30 minutes. Travellers are warned not to protrude their heads or arms from the carriage-windows during the transit, and are also recommended to keep the windows shut.

At the S. end of the tunnel, 5 M. from the frontier, is (444 M.) *Bardonnèche* (4125 ft.), the first Italian station. The best views are now to the left. Two tunnels. 447 M. *Beaulard*. Near (451 M.) *Oulx* (3500 ft.), the Roman *Villa Martia*, the line enters the picturesque valley of the *Dora Riparia*. Beyond a bridge and two tunnels is (455 M.) *Salbertrand* (3303 ft.). The river is again crossed. Before the next station nine tunnels are traversed. To the left, between the second and third, a glimpse is obtained of the small town of *Exilles*, with the frontier-fortress of that name. — 461½ M. *Chiomonte*, or *Chaumont* (2525 ft.). Then several tunnels and aqueducts. The valley contracts and forms a wild gorge (*Le Gorgis*), of which beautiful views are obtained, with the *Mont Genis* road winding up the hill on the farther side, and the *Rocciamelone* (Fr. *Roche-Malon*, 11,604 ft.) and other peaks towering above it. When the valley expands, *Busa*, with its Roman triumphal arch, comes in sight on the left (see p. 42). — 466 M. *Macra* (1950 ft.), 1 M. from *Busa*, lies 325 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut-woods, and crosses the *Dora*. — 471 M. *Bussolino* (1425 ft.), the junction of the branch-line to *Busa* described at p. 42.

At (475 M.) *Borgone* the *Dora* is crossed. 478 M. *San Antonino*; 480 M. *Condove*. — Beyond (482 M.) *Sanf Ambrogio di Torino*

(1100 ft.) the line traverses the Chiuse, a narrow pass, fortified by the Lombards, between the *Monte Pirehiriano* (3160 ft., right) and the *Monte Caprasio* (left), where Charlemagne defeated the Lombard King Desiderius in 774.

A bridle-path ascends in  $1\frac{1}{2}$  hr. from Sant' Ambrogio to the *Bagno di San Michele*, a monastery founded in 909 upon the rocky summit of the *Monte Pirehiriano* (Alb Glaciosa, clean, at *San Pietro*,  $\frac{1}{4}$  hr. from the top). The monastery, enlarged by the Benedictines in the 12th cent., is now occupied by a few Rosminian monks (p. 181). The *Scala de' Morti*, a staircase hewn in the rock, ascends through the *Porta dello Zodiaco* (Romanesque sculptures) to the Romanesque church, the apse of which rests upon massive foundations, 75 ft. deep. Various scenes of the House of Savoy are interred in the crypt. The fine view ranges over the valley of Susa, the Alps, and the plain of Piedmont. Another bridle-path descends to *Avigliana*.

At (485 M.) *Avigliana*, a mediæval town with a large dynamite factory, the valley expands into a broad plain. — 488 M. *Rosta*.

About 3 M. from Rosta lies the *Abbadia di Sant' Antonio di Romerò*, founded in 1189, with a Gothic façade of three gables. The high-altar-piece is a Nativity, by *Deodato de Peretti*; in the sacristy is a 16th cent. fresco of the Bearing of the Cross.

499 M. *Turin*, see p. 26.

## 3. From Brigue over the Simplon to Domodossola.

40 M. Distance from Brigue to Domodossola twice daily in summer in 8-9 $\frac{1}{2}$  hrs. (fare 18 fr. 5, coupé 18 fr. 80 c.). Extra Post (landaus) with two horses (8-8 $\frac{1}{2}$  hrs.) 91 fr. 50 c.; horses are changed three times (preferable to the carriages of the Brigue hotels).

Brigue (2245 ft.; *Hôtel des Couronnes et Poste*; *Angleterre*; *Terminus & Railway Restaurant*), a well-built little town, with a turreted château, is the terminus of the railway (see *Boedeker's Switzerland*), and the beginning of the Simplon Route, constructed by order of Napoleon in 1800-1806, which here quits the valley of the Rhône, and ascends in numerous windings.

On the left bank of the Rhône,  $1\frac{1}{2}$  M. above Brigue, is the N. entrance of the Simplon Tunnel, the construction of which, begun at both the Swiss and the Italian ends in Nov. 1868, is expected to take 5 $\frac{1}{2}$  years, at an estimated cost of 69,500,000 fr. This tunnel, which is to be  $12\frac{3}{4}$  M. in length, differs from all similar constructions inasmuch as it consists of two parallel tunnels, 55 ft. apart but connected with each other by transverse shafts at intervals of 220 yds. Only one of these tunnels is at present being completely finished, the other being used for ventilation, for the supply of water, and for the conveyance of the material and workmen. From the N. entrance (2256 ft.) the tunnel ascends at the gradient of 20/1000 to the (5 $\frac{1}{4}$  M.) culminating point (2308 ft.), which lies 7000 ft. below the mountain-surface above (between the *Furgenbaumhorn* and the *Wassenhorn*); then, after remaining on the level for 650 yds., it descends (gradient 70/1000) to the (5 $\frac{1}{4}$  M.) S. entrance (2080 ft.), at Iselle, in the valley of the *Diveria* (p. 4). Ten or twelve hydraulic boring-machines are in operation at either end; visitors are admitted to the works on Tues. and Frid. at 3 p.m. (tickets at Brigue Station, gratis).

9 M. *Berisal* (5005 ft.), the Third Refuge (*Hôtel de la Poste*). Above the Fourth Refuge (5645 ft.) a retrospect is obtained in clear weather of the Bernese Alps to the N., from which the *Aistee*

*Glacier descends.* The part of the road between the Fifth Refuge (8345 ft.) and the culminating point is protected from avalanches by several galleries. From the Sixth Refuge (8540 ft.) a splendid final view is enjoyed of the Bernese Alps.

At the (5 min.) summit of the Simplon Pass (8590 ft.) stands the *Hôtel Bellevue* (R. 2½-8, B. 1½, déj. 3, D. 4 fr.). About ½ M. farther on (8 M. from Berisal) is the *Hospice* (8565 ft., plain accommodation), a spacious building at the foot of the *Hübschhorn* (10,505 ft.). We then descend gradually through a broad valley, bounded by snow-capped heights.

20 M. Simplon, Ital. *Sempione* (4855 ft.; *Posta*, R. 2½-8, D. 3-8½ fr.; *Hôtel Flatschhorn*), is a village situated on green meadows, where the diligence halts for dinner. The road (to the left, short-cut for walkers) now describes a long curve and enters the *Lagulin Valley*. At (2 M.) *Alpaby* we cross the *Krummbach*, now called the *Diceria* or *Doveria*.

Beyond the (¼ M.) *Alpaby Gallery* begins the wild and grand *Bavine of Gondo*. We cross the stream twice, and at the *Ninth Refuge* (3514 ft.) enter the *Gondo Gallery*. At the end of this tunnel the *Fressimone* (or *Alpienbach*) forms a fine waterfall, which is crossed by a slender bridge; on both sides the rocks tower to a height of over 2000 ft., presenting a most imposing picture. — ¾ M. *Gondo* (2815 ft.) is the last Swiss village (custom-house); ¾ M. farther on is *Paglinio*, the first Italian village. The valley now assumes the name of *Val di Vedro*.

29 M. *Iselle* (2155 ft.; *Posta*) is the seat of the Italian custom-house. The valley, although now less wild, continues to be extremely picturesque. Beyond *Orécola* (1100 ft.) it unites with the broad and fertile valley of the *Toce* (or *Toes*), here called the *Val d'Ossola*. The scenery now assumes a distinctly Italian character.

40 M. *Domodossola* (920 ft.; \**Hôtel de la Ville*, R. 3½, déj. 3, D. 4½ fr.; \**Terminus et Espagne*, R. 2½-4, déj. 2½, D. 4 fr., *National*; *Albergo Manini*, *Buffet*), the ancient *Oscela*, a small town with 3700 inhab., beautifully situated. The *Palazzo Sileo* (16th cent.) contains a small museum. The *Calvary Hill*, 20 min. to the S., commands a superb view towards the N.

About ¼ M. to the W. lies *Sopracenerio* (2085 ft.), the chief place of the valley of that name, with mineral springs and a hydropathic establishment.

RAILWAY from Domodossola to Gravelone (for Pallanza and Stresa) and to Novara, see R. 29.

### 3. From Lucerne (*Bale*) to Lugano, Chiasso, and Como (*Milan*). St. Gotthard Railway.

RAILWAY to Chiasso, 140 M.; express train (first class only) in 4½ hrs., fast trains in 5½-7 hrs., ordinary trains in 9½ hrs. (fares 29 fr. 75, 20 fr. 75, 14 fr. 90 c.). To Milan (173 M.) the express train takes 6, the fast trains ¾ hrs. (fares 36 fr. 50 c., 25 fr. 80, 18 fr. 20 c.). — At *Arth-Goldau* (p. 5)

this line is joined by the branch from Zug and Städtli (1¼-1½ hr.). — A dining-car is attached to the express train (44) 4, D. 6 fr. and also (as far as Châtenay) to the afternoon fast train (44). 3½, D. 4 fr. The night express has a sleeping-carriage. A table-d'ôte dinner (2½ fr., incld wine) for passengers by the day-train is provided at Grenchen, where the traveller should be careful to avoid an involuntary change of carriages, or even of trains. — Finest views from Lucerne to Fribourg to the right, from Fribourg to Grenchen to the left, from Airolo to Bellinzona to the right, and at Lugano and Como to the left. — The "Mammot-Parcours" on the Lake of Lucerne from Lucerne to Fribourg (2¼-2½ hrs.) is much pleasanter than the railway-journey (1-1½ hr.) and is recommended to those who are not pressed for time. Comp. *Baedeker's Switzerland*.

The "St. Gotthard Railway" was constructed in 1872-81, at a total cost of 271 million francs. Its highest point is in the middle of the great tunnel and is 8787 ft. above the level of the sea. The inclines (maximum gradient 20.100) have partly been surmounted by large spiral tunnels, of which there are three on the N. side of the St. Gotthard and four on the S. In all the railway has 80 tunnels (with an aggregate length of 20 M.), 88 large bridges, 52 minor bridges, and 14 viaducts. The great tunnel alone cost nearly 67 million francs. *Louis Perre*, the engineer, died of apoplexy in the tunnel on July 19th, 1879.

**Lucerne** — Hotels. *SCHWEIZERHOF*; *GRAND HÔTEL NATIONAL*; *LUCERNER HOF*; *BAUERNHOF*; *EUROPA*; *ANGLISCHER SWISS*; *HÔTEL DU RIGI*, all on the lake; the first-named two are on a large scale. *HALANDER*, on the Rhens; *HÔTEL DU LAC*; *ST. GOTTHARD*; *BAISTOT*; *MONOPOL*; *WALDSTÄTTEN HOF*, all near the station. — *SARVAG*, *RUSSET*, *EXCEL*, unpretending.

**Lucerne** (1437 ft.), the capital of the canton of that name, is beautifully situated at the afflux of the *Reuss* from the *Lake of Lucerne*. The best view is obtained from the "Götsch" (1722 ft.), at the N.W. end of the town, ½ M. from the station (wire-rope railway). The celebrated *Lion of Lucerne*, designed by Thorvaldsen, lies ¼ M. to the N. of the *Schweizerhof-Quai*. For details, see *Baedeker's Switzerland*.

The railway skirts Lucerne in two tunnels and then runs towards the *Küssnacht* arm of the *Lake of Lucerne*. The view is very fine, with the *Rigi* rising in front of us. — 12 M. *Immensee* (1620 ft.), on the *Lake of Zug*; 17½ M. *Arth-Goldau* (p. 4). Beyond (25 M.) *Brunnen* the line reaches the *Urner See* or E. arm of the *Lake of Lucerne*, along which it runs through a succession of tunnels. Beyond (32 M.) *Fribourg* (1435 ft.; *Welser Kreuz*, *Adler*, etc.) the train ascends the broad valley of the *Reuss*, viz. (38 M.) *Erstfeld*.

The most interesting part of the railway begins at (41½ M.) *Amsteg* (1780 ft.). The train crosses the *Kaerstelenbach* by an imposing bridge, commanding a view of the *Maderaner-Thal*, to the left, and of the *Reuss-Thal*, to the right, and is then carried through the slope of the *Bristenstock* (10,085 ft.) by means of two tunnels, and across the *Reuss* by an iron bridge, 256 ft. high. We now follow the left bank of the picturesque *Reuss* valley, traverse a tunnel, cross the *Inschaltal-Bach* and the *Zgraggen-Thal*, and skirt the mountain through three tunnels and over a viaduct. — Beyond (50 M.) *Gurtnellen* (2900 ft.) the train crosses the *Gorneren-Bach* and the *Hae-grigen-Bach* and enters the *Pfaffensprung Loop Tunnel* (1635 yds. long; 116 ft. of ascent). After three shorter tunnels we cross:

*Lower Meienrouss Bridge.* Beyond the *Wattlinger Loop Tunnel* (1199 yds. long; 76 ft. of ascent) the train again crosses the *Rouss* and penetrates another tunnel to —

51 M. *Wasen* (3065 ft.), a considerable village, the church of which, owing to the windings of the railway, seems constantly to shift its position. The imposing *Middle Meienrouss Bridge* (260 ft. high) and the *Lappstein Loop Tunnel* (1204 yds. long, 82 ft. of ascent) now carry us to the *Upper Meienrouss Bridge*, where we cross the wild and deep ravine of the *Meienrouss* for the third time. Passing through another tunnel and skirting the face of the mountains, we obtain a view of *Wasen*, far below us, and of the windings just traversed. Opposite rises the *Rienner Stock* (9786 ft.). We next cross two fine bridges, penetrate the *Narberg Tunnel* (1 M. long; ascent of 118 ft.), and, immediately beyond the village of *Goeschenen*, cross the deep gorge of the *Goeschenen-Rouss* (view of the *Goeschenen-Thal* to the right, with the beautiful *Dammastron*).

56 M. *Goeschenen* (3640 ft.; *Rail. Restaurant*, comp. p. 5).

Immediately beyond the station the train crosses the *Gothard Rouss* and enters the great *St. Gotthard Tunnel*, which runs nearly due S., 5-6000 ft. below the highest point of the mountain. The tunnel is 16,309 yds. or about 9 $\frac{1}{4}$  M. in length, 28 ft. wide, and 21 ft. high, and is laid with a double line of rails. Trains take 14-25 min. to pass through it — At the S. end of the tunnel, to the right, are some new fortifications.

66 M. *Airolo* (3755 ft.), in the upper *Ticino Valley*, was injured by a landslip in 1898. The scenery here still retains an Alpine character.

Beyond *Airolo* the train crosses the *Ticino*, passes through the *Stalvedro Tunnel*, and enters the *Stretto di Stalvedro*. On the left bank of the *Ticino* the highroad runs through four rock-cuttings. The valley expands near (70 M.) *Ambri-Plotta* (3250 ft.). Beyond (73 M.) *Rodi-Fiasco* (3100 ft.) the *Monte Piottino (Plattfer)* projects into the valley on the N. The *Ticino* descends the gloomy gorge in a series of waterfalls. The railway crosses the gorge, passes through two short tunnels, and enters the *Freggio Loop Tunnel* (1 M. in length), from which we emerge, 118 ft. lower, in the *Piottino Gorge*. We again cross the *Ticino* in the midst of the grandest scenery, and then thread two short tunnels, the *Prato Loop Tunnel* (1 M. long; 118 ft. of descent), and another short tunnel, beyond which we enjoy a view of the beautiful valley of *Faido*, with its fine chestnut-trees. Crossing the *Ticino* and going through another tunnel, we reach —

78 M. *Faido* (2485 ft.), the capital of the *Leventina*, thoroughly Italian in character. On the right the *Piumogna* descends in a fine waterfall. — The train now follows the left bank of the *Ticino*, traversing a beautiful district, richly wooded with walnut and chestnut trees. Cascades descend from the abrupt cliffs on either side, one of the finest being the fall of the *Cristianca*, a little short of (82 M.) *Lavorgo*.

Farther on the Ticino forces its way through the *Blaschina Ravine* to a lower region of the valley and forms a beautiful waterfall. The railway descends on the left bank by means of two loop-tunnels, one below the other in corkscrew fashion: viz. the *Pianotondo Loop Tunnel* ( $\frac{2}{10}$  M. long; 115 ft. of descent), and the *Truvi Loop Tunnel* (nearly 1 M. long; 118 ft. of descent).

The train has now reached the lower zone of the *Valle Leventina*, and crosses and recrosses the Ticino on either side of (87 M.) *Glorina* (1480 ft.). On the right is the pretty fall of the *Cromosine*. 91 M. *Bodio* (1090 ft.). The *Brenno* descends from the *Val Blenio* on the left to join the Ticino, the valley of which now expands.

94 M. *Blasoa* (970 ft.), with an old Romanesque church on a hill. From the station a series of oratories ascends to the *Patronella Chapel*, near which is a waterfall. — The train passes through two tunnels. 98 M. *Osogna* (870 ft.). — 102 M. *Claro* (830 ft.), at the foot of the *Pizzo di Claro* (8920 ft.). Beyond (104 M.) *Castione* the train passes the mouth of the *Val Mesocco* (Bernardino route) and crosses the *Moesa*. The train then passes through a tunnel beyond which we obtain a magnificent view of *Bellinzona*.

106 M. *Bellinzona* (760 ft.; *Railway Restaurant*; *Hôt. Suisse et de la Poste*, R. 3-5, B.  $1\frac{1}{2}$ , d6j.  $3\frac{1}{3}$ , D. 5 fr., *Carro*; *Railway Hotel*, R.  $1\frac{1}{3}$ -4 fr.), the capital of the canton of Ticino, a thoroughly Italian town with 6100 inhab., is the junction for *Locarno* (p. 172) and *Luino* (p. 171). Above it rise three picturesque castles built about 1445 by Fil. Maria Visconti (p. 111): the *Castello Grande*, to the W., the *Castello di Messo*, and the *Castello Corboreo* (restaurant), to the E.

Ascent of the *Monte Camoghè* from *Bellinzona* via *Giubiasco*, see p. 12.

The railway to *Lugano* and *Milan* passes through a tunnel (300 yds.) below the *Castello di Messo*. At (108 M.) *Giubiasco* the railways to the *Lago Maggiore* (p. 172) diverge to the right. Our line approaches the foot of the mountains, and ascends the slopes of *Monte Camoghè*. *Cadenazzo* (p. 172) lies below on the right. Two tunnels. \*View of the Ticino Valley and the N. end of the *Lago Maggiore*, improving as we ascend. The train then penetrates the *Monte Camoghè* by means of a curved tunnel (1 M. long), 1435 ft. above the sea-level and about 370 ft. below the summit of the pass. At the S. end of the tunnel, in a sequestered valley, lies (115 M.) *Bivera-Bironico* (1420 ft.). The train then descends the valley of the *Agno*. Short tunnel. 120 M. *Taverna* (1180 ft.; inn). Beyond *Lamona* (1083 ft.) the train quits the *Agno* and threads the *Mastagno Tunnel* (1135 ft. above the sea).

124 M. *Lugano*. — The *Railway Station* (1110 ft.; Pl. C, 2; \**Restaurant*; view, see p. 10) is connected with the town by a road, a shorter footpath, and a *Cable Tramway* (*Puntelino*; comp. Pl. C, 2, 3), at the S. end of the building (fare: up 40 or 20 c., down 20 or 10 c.). — The *Strasceats* (to *Porto Ceresio*, for the *Lago di Varese*, to *Porto Tresa*, for the *Lago Maggiore*, and to *Forlana*, for the *Lago di Como*, see p. 103; to *Gay*





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Beer: *Walter*, see p. 8 (Munich beer); *M. Sassi*, Piazza della Riforma; *Past*, opposite the post-office; *Theatre Restaurant*.

Cafés. *Café Central*, *C. Jacobini*, both in the Piazza Giardino; *Continental*, Piazza Guglielmo Tell. — Confectioners: *Molater* (Vienna bakery), a little to the S.W. of the Palazzo Civico and at Paradiso behind the Hô. de l'Europe; *Forster*, Via Canova, beside the post-office.

Lake Baths (*Bagno Pubblico*; Pl. D, 5), on the Paradiso road (open June–Sept.; bath 20 c., box 30 c., dress and towels 20 c.) *Wass Baths* at *Assolani's*, near the Hô. du Parc, and at *Gurter's*, at Paradiso.

Post & Telegraph Office (Pl. D, 5), Via Canova. — Physicians, *Dr. Michel*, *Dr. Zbinden*, *Dr. Raski*, *Dr. Bonardi*. — Dentist, *Winstler*. — Bookbinder, *Arnold* (*Libreria Delp*), Piazza della Riforma, in the Banca Popolare (Pl. 4; C, 5). — English Goods (groceries, tea-room, etc.) *The British Trading Company*, Piazza del Commercio.

Theatre. *Teatro Apollo* (Pl. D, 5), *Quai Oreste* *Albertelli*; operas and dramas in winter, concerts and variety-performances in summer.

Electric Tramway (10 c.) from the Piazza Giardino every 20 min. to (B.) Paradiso or the Salvatore Station, (E.) Cassarate, and (H.) Motino Fiume.

Carriage from the Railway Station to the town and vice versa, incl. the Paradiso and the Salvatore railway, with one horse, 1 pers. 1, 2 pers. 1½, 3 pers. 2, with two horses, 1–2 pers. 2, 3–5 pers. 3 fr.; same fares from the town to Cassarate. To Castagnola 1½, 2, 2½, 3, or 4 fr.; from the St. Gotthard or the Salvatore railway-station to Cassarate 1½, 2, 2½, 3, 4 fr.; to Castagnola 2, 2½, 3, 4, 5 fr.; to *Lino* one horse carr. 12, two-horse 20 fr.; to *Capolago* 7 or 12 fr.; to *Yveron* 16 or 30 fr.; driver's fee 10 per cent of the fare. Drive round the *Monte San Salvatore* via *Pambio*, *Pignio*, *Moravia*, and *Melide* (2½ hrs.), one-horse carr. 7, two-horse 12 fr.

Boat with one rower 1½ fr., two rowers 3 fr. for the first hour, each addit. ½ hr. ½ fr. and 1 fr. — Sailing Boat 2½ and 1½ fr.

English Chapel, adjoining the *Salvedere du Parc* (Pl. C, 4; see p. 8).

*Lugano* (932 ft.), the largest and busiest town in the Swiss canton of *Ticino*, with 9400 inhab., is charmingly situated on the lake of the same name, and is a very pleasant place for a lengthened stay, especially as a transition-stage on the way farther south. The winter temperature is somewhat higher than that of *Montroux* or *Meran*; the heat of summer is seldom excessive; while in spring and autumn N. winds prevail, from which, however, *Castagnola* (p. 11) is somewhat protected. The environs possess all the charms of Italian mountain-scenery, numerous villages, churches, chapels, and country-seats are scattered along the banks of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises the *Monte San Salvatore* (p. 11), wooded to its summit; to the E., across the lake, is the *Monte di Caprino*, to the right is the *Monte Generoso* (p. 19), to the left are the *Monte Brè* (p. 11) and the beautiful *Monte Doplice* (p. 12). On the N. opens the broad valley of the *Cassarate*, backed by a group of mountains among which the double peak of *Monte Camoghè* (p. 12) and the rugged *Sasso Grande* (4880 ft.), are conspicuous.

To the E. of the steamboat-pier of *Lugano-Clitè* lies the *Piazza Giardino* (Pl. C, D, 5), an open space beautified by pleasure grounds and a fountain. On its W. side rises the imposing *Palazzo*

*Cluseo* (Pl. C, 3), erected in 1844, with a beautiful colonnaded court and a small *Collection of Paintings* by local artists on the first floor (open 10-12 and 2-4, fee). Beyond lies the *Piazza della Riforma*. — A broad QUAY, planted with trees and much frequented as an evening-promenade, stretches, under various names, along the lake. At its E. end is the Theatre (p. 9), at the S. end of the Quai Vincenzo Vela is a small *Fountain Statue of Tell* (Pl. C, 4), by Vela (1852).

The old conventual church of SANTA MARIA DEGLI ANGIOLI (Pl. C, 4), adjoining the Hôtel du Parc, contains some good frescoes by Bernardino Luini.

The painting on the wall of the screen (1520), one of the largest and finest ever executed by Luini, represents the *Passion of Christ*, and contains several hundred figures, arranged according to the antiquated style in two rows. In the foreground, occupying the upper part of the wall, stand three huge crosses, at the foot of which we perceive Roman warriors, the groups of the holy women, and St. John, and the executioners casting lots for the garments. Above, on a diminished scale, from left to right, are Christ on the Mount of Olives, Christ taken prisoner, the Mocking of Christ, the Bearing of the Cross, the Entombment, Thomas's Unbelief, and the Ascension, all immediately adjacent. Although the style of the composition strikes one as old-fashioned, the eye cannot fail to be gratified by the numerous beautiful details. The St. Sebastian and St. Rochus, below, between the arches, are particularly fine. — To the left, on the wall of the church, is the *Last Supper*, and in the 1st Chapel on the right is a fine *Madonna*, two frescoes by Luini. The chapel also contains the tomb of Archbp. Lashat (d. 1856). The sacristan expects a small fee (25-30 c.).

The interior of the town, with its arcades, its shops and workshops in the open air, and the granite wheel-tracks in the streets, is also quite Italian in its character. — *San Lorenzo* (Pl. C, 2), the principal church, on a height below the station, built at the close of the 15th cent., has a tastefully enriched marble façade in the early-Renaissance style, probably by Tommaso Rodari (1617). — The terrace in front of the station commands an extensive *View of the town and the lake*.

There are various pleasant WALKS, well provided with guide-posts and benches. To the S., on the highroad through the suburb of *Paradiso* (Pl. A, B, 6; electric tramway, see p. 9), and by the foot of Mts. Salvatore, to the (1½ M.) headland of *San Martino*. To Melide, see p. 12. — From *Paradise* a footpath leads to the right to (5 min.) the *Belvedere*, which commands another fine view. — To the W. by the Ponte Tresa road (Pl. A, B, 4, 5; p. 154; shortcuts for walkers), to the (1½ M.) hill on which lies the frequented *Ristoranti du Jardin* (also pension), with a shady garden. The village of *Sorengo* (1325 ft., Pens. de la Colline d'Or) is situated on a hill to the right (fine view from the church; to the W. is the Lake of Muzzano). A carriage-road leads from the *Ristoranti du Jardin*, to the left, via *Gentilino*, to (1½ M.) the conspicuous church of *Sant' Abbondio* (1345 ft.), in the graveyard of which are several monuments by Vela. The walk may be pleasantly





extended from Gentilino to Montagnola and thence back via Sant'Abbondio (1 hr.) — To the E., from the Piazza dell'Indipendenza (Pl. D. 3), we may follow the Via Carlo Cattaneo, which crosses the ( $\frac{1}{2}$  M.) Cusarats, to ( $\frac{3}{4}$  M.) Cusarats (Pl. G. 3, electric car, p. 9), and thence proceed by the sunny highroad skirting the foot of the Mtn. Brè to (1 M.) Castagnola (1080 ft., good restaurant in the Villa Moritz, p. 8). At No. 78 in the Piazza dell'Indipendenza is the entrance to the shady grounds of the Villa Gabrini (Pl. D. E. 3), with a beautiful figure of a mourning woman ('La Desolazione'), by Vinc. Vola (gardener 1 fr.). — From Castagnola a hilly foot-path leads to (3 M.) Gandra (p. 164), where some of the steamers touch.

The most interesting excursion is the *Ascent of the Monte San Salvatore*, by cable railway (1000 yds. long, from Paradise to  $\frac{1}{2}$  hr. (fare 2, down 2, return ticket 4 fr., incl. R. S., & D. 10 fr.). The lower station (Pl. A. 6, 1245 ft., Restaurant, 64) R. D. 4 fr.) lies at the terminus of the electric tramway (p. 9),  $\frac{1}{4}$  M. from the steamboat pier *Lugano Paradise*. — The railway, with an initial gradient of 17-100, crosses the St. Gotthard Railway, traverses a viaduct (110 yds. long, gradient 30-100) and reaches the halfway station of Puzallo (1000 ft.) where carriages are changed. Here is the machine-house for the electric motor. The line now ascends over dolomite rock, at an increasing gradient (finally 80-100), to the terminus (2000 ft., Hotel Ruis, R. 2½-4, D. 1½, 64) R. D. 4, pens. 3 fr.). Thence we ascend on foot to the (7 min.) summit (2610 ft.) of the Monte San Salvatore (2000 ft.), on which there is a pilgrimage chapel. The view embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Portico is Monte Lugano (p. 160); W. above Lugano the double peak of Monte Camoghè (p. 12) to the left of this the distant Rhetwald mountains; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais. This view is seen to best advantage in the morning (panorama by Imfeld). — Walkers (from Lugano to the top 2 hrs.) pass under the Gotthard line and the cable railway and follow the road from Paradise (comp. Pl. A. 6) to (1½ M.) Puzallo; here they turn to the E., following the narrow street named 'Al Monte', and further on cross (12 min.) the funicular railway.

The ascent of 'Monte Brè (2000 ft.) to the E. of Lugano, is another easy excursion (up 2½-3 hrs. down 1½ hr.; guide needless, mail 10 fr.). We take the electric tramway to Cusarats (see above), whence a road leads to the E. to (¾ M.) Vigonetta (1077 ft.). Below the hill crowned by the church of Puzallo a bridle path ascends to the right, partly between walls, and among chestnuts, figs, and vines, via (1½ M.) Alderago (1825 ft.), to (¾ hr.) Alderago (1920 ft.) the highest village on the W. mountain-slope. Alderago may also be reached in ½ hr. from Castagnola (see above), via *Stegilano*. Above Alderago the path divides: both branches lead round to the (¾-1 hr.) village of Brè (2000 ft., restaurant), at the base of the hill. From the church of Brè we ascend by a narrow path to the summit of the mountain in ½ hr., either traversing the highest crest of the hill to the right, or crossing the spur to the left, in the direction of Lugano. The view of the several arms of the Lake of Lugano, especially in the direction of Portico, and the surrounding mountains, is very fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained.

A pleasant walk may be taken on the highroad from Ombione (steamboat station), past the *Madonna dell'Annunziata*, with 16th cent. frescoes, to (¾ hr.) Sissone (steamboat station) and by the railway embankment to (20 min.) *Wilde* (steamboat and railway station; see p. 11). Thence in ½ hr. to *San Martino* (p. 11).



The *Monte di Caprina*, opposite *Lugano*, on the E. bank of the lake, is much frequented on holidays by the townspeople, who pursue wine-culture (*Uvino*) in the numerous small grottoes by which the side of the mountain is perforated. These cellars are closed at present and in winter they are open on Monday and Friday only. The garden restaurant at *Stefano*, to the S. of the *Caprina*, has also become a popular resort. Close by is a pretty waterfall. Small boats there (10 min.) and break in  $2\frac{1}{2}$  hrs., including stay (fare, see p. 6), steamboat on Sun. and holidays.

To *San Bernardino* and *Brorno* (to station *Torino* 5-6 hrs.): From the station, we at first follow field-paths, landing over the fertile cultivating district to the N. of *Lugano* and passing the villages of *Moerago*, *Arona*, *Fora* and *Onomo* (to 12 hrs.) the shore of *San Bernardo* (2100 ft.), situated on a rocky plateau, commanding a picturesque view. At the S. E. base of the plateau are the villages of *Onomo* and the abbey of *Prato*, with a charming park. The *Castello di Arona* (1375 ft.) on the opposite bank of the *Castello* is now a hydropathic establishment (see p. 127); Thence (at first following the top of the hill to the N., so path) to (1 $\frac{1}{2}$  hrs.) *Alto* and the (1 hr.) monastery of *Sigorta* (2200 ft., refreshments, charmingly situated (the church contains a Madonna attributed to *Guastavino*). A delightful walk may be taken hence through chestnut woods and over pastures to (1 $\frac{1}{2}$  hrs.) the top of *M. Sigorta* (2210 ft.). From the monastery back by (1 $\frac{1}{2}$  hrs.) *Ponte Caprina* (1497 ft.) with a church containing a good old copy of *Leonardo da Vinci's Last Supper* (best light 11 A.M.), to (2 $\frac{1}{2}$  hrs.) the railway station of *Torino* (p. 7).

\**Monte Saglia* (2100 ft.), ascent 4-4 $\frac{1}{2}$  hrs.; guide desirable. Ascent by *Arona* and the *Alp Sella* or from *San Bernardino* (see above), 1 $\frac{1}{2}$  hrs. The view is less comprehensive but more picturesque than that from *M. Bernardino* (p. 11). Descent on the E. side through the grassy *Fal Sella* to *Castello* and *San Matteo* or *Orso* (steamboat-stations; p. 104).

*Monte Camoglio* (2110 ft.), commanding a striking panorama of the Alps from *St. Isidoro* to the *Orino*. Road via *Onomo* and *Passereto* ("Trattato San Bernardino") and then to the right, through the *Fal di Colla*, or upper valley of the *Camogio*, to (12 M.; car in  $2\frac{1}{2}$  hrs.) *Arona* or *Lower Colla* (2100 ft., *St. Maria Gariboldi*). Thence on foot (with guide) by *Colla* and the *Alp Piamore*, leaving the *Monte Gariboldi* (see below) to the left to the (1 hr.) *Alp Arona* (2020 ft.) and the (1 $\frac{1}{2}$  hrs.) top. — The descent may be made to the N. with the help of *Arona* and *Lanzo* and through the *Fal Sella*, to *Onomo* and (6 hrs.) *Bellinzona* (p. 7). — The ascent of *Monte Camoglio* (2110 ft.), accomplished from *Como* in 8 hrs., is also recommended. Pedestrians will find it to their interest to return from the *Valtorta* to *Portico* over the *Pass of San Lino* (2000 ft.), or to the *Fal Sella* (p. 104), either by the *Colle di Piamore* (2110 ft., view) or past the remarkable volcanic peaks of the *Monte di Piamore*.

*Monte Tamaro* (2110 ft., 4 hrs.; guide) from *Torino* (p. 7) or *Arona* (p. 7), not difficult. Splendid view of *Lago Maggiore* in the distance, etc.

A pleasant excursion may be made in a light mountain carriage (16-17 fr.; with *Supper* (1000 fr.) to (2 hrs.) *Calamaria* (2207 ft., whence the carriage is sent to *Agno*. From *Calamaria* we moved on foot to (2 hrs.) *San Bernardo* (2100 ft., beautiful view of *Lago Maggiore*, etc.). We next proceed to the *Arona-Lanzo* road and follow it to the left to *Agno* (1204 ft.), *Orso*, *Formico*, and (2 hrs., *Agno* (p. 104), where we regain the carriage. The chapel of *Santa Marta* (2100 ft.) lies near the road, between *Orso* and *Orso*.

Excursion to the *Monte Orsino*, see p. 13, to the *Gravio di Orso*, see p. 103.

From *Lugano* to *Curcio* and *Como* (Milan). The train crosses the *Ticino Valley*, by means of a viaduct, 120 ft. high (charming view of *Lugano* to the left), skirts the *Monte San Salvatore*, and crosses under its N. E. spur. It then skirts the W. bank of the lake

with the village of (126 M.) *Melide* (Demichelli, pens. from 5 fr.; *Grotte Civelli*, a restaurant),  $1\frac{1}{2}$  M. beyond the headland of *San Martino* (p. 10). The train and the road then cross the lake to *Dissono* by a stone viaduct  $\frac{1}{4}$  M. long (views). Two tunnels. Then (130 M.) *Maroggia* (Hôt.-Restaurant *Val Mare*, R.  $1\frac{1}{2}$ -2 fr., D. 80 c.), at the W. base of the *Mta. Gemeroso*; continuous view of the lake on the right.

132½ M. *Capolago* (Hôt.-Pens. *du Lac*, very fair, with garden, R. 2, pens. 0-5 fr.; *Alb. d'Italia*, well spoken of; *Buffet*), at the head of the S.E. arm of the lake, near the mouth of the *Lavoglio*, is the station for the *Gemeroso Railway* (steamboat from Lugano 2-3 times a day in summer, in about 1 hr.).

From *Capolago* to run *Monte Gemeroso*, rack-and-pinion railway (generally running from April 15th to Oct. 15th) in  $1\frac{1}{2}$  hr., to *Balleriate* (Hôt. *Gemeroso*) in 25 minutes. *Rotors* turn to the top 10 fr. (Sun 5 fr.), from Lugano 11 fr. 70 c. (Sun 6 fr.), return ticket, but R., D., & B. to the Hôt. *Kulm*, 10 fr. — The trains start from the steamboat-pier at *Capolago* and halt at (2 min.) the *St. Gotthard Railway Station*. The train crosses the road and the *St. Gotthard* railway and ascends the slope of the *Gemeroso* (gradient 20 M: afterwards 22 M:), with a continuous open view, on the right, of the *Val di Lavoglio*, first with wooded hills, of the little town of *Mendrisio*, and, behind, of the Lake of Lugano. Then it skirts abrupt cliffs and enters a curved tunnel (180 yds. long), immediately before which the summit of *Monte Rosa* is visible. — 19½ M. *San Martino* (Hôt. R.), a station in the densely wooded *Val di Anserio*. The line next describes a wide curve, enters a tunnel 60 yds. long, and proceeds high up on the mountain-slope, with fine views of the plain of Lombardy as far as *Milan* and *Verona*.

20½ M. *Balleriate* (4010 R., *Albergo Balleriate*, plain, restaurant). A path leads from the station along the mountain-edge (bamboo) to the (5 min.) *\*Parco*, a platform provided with railings, immediately above *Capolago*, with a beautiful view (best in the morning) of the Lake of Lugano and the surrounding heights, backed by the line of snow peaks stretching from the *Gran Paradiso* to the *St. Gotthard*. About  $\frac{1}{4}$  M. to the R. of the station (hotel porter meets the train) is the *\*Hôtel Monte Gemeroso* (3300 R.; R. 4-6, D.  $1\frac{1}{2}$ , 4 fr.) 2½-4, D. R., pens. 5-12 fr., post and telegraph office; *Engl. Church* (barrel), situated on a mountain terrace commanding a view over the plain of Lombardy as far as the *Monte Viso*. The hotel, open from May 1st to Oct. 15th, is frequented in summer mainly by Italians, at other seasons by English and Americans. A bridle-path leads hence to the summit in  $1\frac{1}{2}$  hr.

Beyond *Balleriate* the railway ascends through another tunnel (60 yds. long), and closely skirts the barren ridge, affording occasional views to the left of the lake and town of Lugano and to the right, below, of the villages of *Muggio* and *Cabbio*. Beyond two short tunnels we reach the station of (26½ M.) *Vetta* (5510 R., *Hôtel Kulm*, R. 5-6, D.  $1\frac{1}{2}$ , 4 fr.) 3½-4, D. 0, pens. 5-12 fr., connected by view-terraces with the *Restaurant Vetta*; adjacent, *Anticamera Corvetti*, plain, D. with wine 3 fr.). A good path leads hence in 10 min. to the summit of *\*Monte Gemeroso* (5550 R.). The *\*View*, on less striking than picturesque, embraces the lakes of Lugano, Como, Varese, and Lago Maggiore, the entire Alpine chain from the *Monte Viso* to the *Corno del Tre Signori*, and to the S. the plain of Lombardy, watered by the Po and backed by the Apennines, with the towns of Milan, Lodi, Crema, and Cremona (best in the morning). — From the station of *Vetta* we may descend on foot to the *Hôtel du Gemeroso* or to *Balleriate* station in  $\frac{1}{4}$  hr.

*Monte Gemeroso* may also be ascended from *Scote* (1005 R., *\*Hôt.-Pens. Mta. Gemeroso*, open also in winter, R. 1-2, D. 3½, 6 fr., pens. 0-6 fr.; 5 M. from *Maroggia* station by road, less by footpath), in 6½-4 hrs., by :

good path, well-shaded in the morning; from *Mendrisio* (see below) via *San Nicleo*, by bridle-path in 4 hrs. (mule 6 fr.); or from *Balerna* (see below) via *Muggio* in 4-4½ hrs. (road to Muggio, beyond which the ascent is fatiguing). — From *Lance d'Intero* (bridle-path, 3½ hrs.), see p. 168; recommended for the return (to *Osimo* 6 hrs.).

186 M. *Mendrisio* (1180 ft.; *Angelo*, a good Italian house, R. 2½ fr.), a small town of 2900 inhab., ½ M. from the station, lies at the beginning of the bridle-path to the Monte Generoso (to the *Hôt. Generoso* 3 hrs.; mule 6 fr.). At *Ligornetto*, 1½ M. to the W., the birthplace of *Vincenzo Vela* (1822-91), is the *Museo Vela*, with models and a few originals by that sculptor. — A short tunnel carries us through the watershed between the Lavaggio and the *Breggia*. 189 M. *Balerna*.

140 M. *Chiasso* (765 ft.; \**Buffet*; *Alb. Croce Rossa*, R. 2, B. 1 fr., at the station), the last Swiss village (custom-house; few porters; usually a long halt). To *Cernobbio*, see p. 155. — The line pierces the *Monte Olimpino* by means of a tunnel 3190 yds. long, beyond which a view of the Lake of Como is disclosed to the left.

143 M. *Como* (*Stazione di San Giovanni*, p. 148); thence to (30 M.) *Milan*, see R. 20.

#### 4. From Thuisis to Colico over the Splügen.

58 M. *Diligence* from Thuisis to Chiavenna (41 M.) twice daily in summer in 10 hrs. (fare 16 fr. 50, coupé 19 fr. 80 c.). *Extra Poer* from Thuisis to Chiavenna with two horses 98 fr. 20 c., with three horses 126 fr. 50 c. — *RAILWAY* from Chiavenna to Colico, 17 M., in ¾-1 hr. (fares 3 fr. 15, 2 fr. 20, 1 fr. 40 c.), corresponding with the steamboats to Como.

*Thuisis* (2450 ft.; *Hôt.-Pens. Via Mala*, Post, *Rhaetia*, etc.), the terminus of the railway, lies at the confluence of the Rhine and the *Nolla*. — The Splügen road leads hence through the gorge of the \**Via Mala*, crossing the foaming Rhine several times. Finest view at the second bridge.

7½ M. *Andeer* (3210 ft.). — Then we follow the wooded *Rofna Ravine* and the picturesque *Rheinwald-Thal* (*Val Rhein*) to —

16½ M. *Splügen*, Roman. *Spluga* (4767 ft.; *Hôtel Bodenhau*, R. 8½, D. 9½ fr.), the capital of the Rheinwald-Thal, at the junction of the Splügen and Bernardino routes. The latter here runs to the W. The Splügen route turns to the left, crosses the Rhine, and ascends in windings to the (6¾ M.) *Splügen Pass* (*Colmo dell' Orso*; 6945 ft.), the boundary between Switzerland and Italy. About ¾ M. beyond the pass is the *Dogana* (6245 ft.), the Italian custom-house.

The road now descends by numerous zigzags along the E. slope, being protected against avalanches by three long galleries and avoiding the dangerous *Liro Gorge*. Beyond *Pianazzo* (inn), near the entrance to a short gallery, the *Madresimo* forms a magnificent waterfall, 650 ft. in height, which is best surveyed from a platform by the roadside.

From Piamazzo a road ascends to the N.E. to (1½ M.) *Malesina* (2020 ft.), a prettily situated village with a chalybeate spring and a "Hydro-paella".

34 M. *Campedolcino* (3455 ft.; *Croce d'Oro*) consists of four large groups of houses. The second contains the church. The *Liro Valley* (*Valle San Giacomo*) is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender campanile of the church of *Gallinaggio*. Beyond *San Giacomo* the rich luxuriance of Italian vegetation unfolds itself to the view.

41 M. *Chiavenna*. — *Hotels*. "Hôtel CONRADI BY POSTE, ½ M. from the railway-station, with railway ticket office and electric light, R. 3½-4, D. 1½, 44j. 2½, D. 3-4½, S. 2½, pens. 6½-8, ome. ½-¾ fr.; *ALBERGO BRUNOLA*, at the station, R. 2½, S. 1 fr., well spoken of — *Alb. CHINIA & CHIAYN D'ORU*, on the Promenade, R. 1½, D. 2-3 fr., Italian; *Alb. SAN PAOLO*, unpretending.

The *Station* (*Café Restaurant*, D. incl. wine 2½ fr., beer) lies to the E. of the town. Through tickets are here issued to the steamboat-stations on the *Lago di Como*, with coupon for the omnibus-journey between the railway-station and the quay at *Colico*. — *Diligence Office* at the station.

*Chiavenna* (1090 ft.), the Roman *Clavenna*, an ancient town with 4100 inhab., is charmingly situated on the *Mera*, at the mouth of the *Vai Bregaglia*, through which the road to the *Maloja Pass* and the *Engadine* leads to the E. Opposite the *Hôtel Conradi* are the ruins of an unfinished palace of *De Salis*, the last governor appointed by the *Grisons*. Picturesque view from the castle-garden or 'Paradise' (adm. 50 c.). — *San Lorenzo*, the principal church, has a slender clock-tower or campanile, rising from an arcaded enclosure which was formerly the burial-ground. The octagonal *Battisterio* (closed; fee 15-20 c.) contains a font of 1206, adorned with reliefs.

The hills of the *Vai Capicci* contain many 'Hermite des Giganti' (giant's kettles) or ancient 'glacier-mills' of all sizes (guides at the hotels).

The RAILWAY TO *Colico* (further, see p. 14) traverses three tunnels soon after starting, beyond which we enjoy a fine retrospect of *Chiavenna*. Rich vine-bearing country. The valley (*Piano di Chiavenna*) is enclosed on both sides by lofty mountains. The lower-lying districts are exposed to the inundations of the *Liro* and *Mera*, which unite below *Chiavenna*. On the right bank of the *Mera* lies *Gordona*, at the mouth of the *Vai della Forcola*, beyond which the *Boggia* forms a pretty waterfall in its precipitous descent from the narrow *Vai Bodengo*. — 8 M. *Sambico* is the station for the large village of that name on the opposite (right) bank of the *Mera*, at the mouth of the *Vai Mengasca*. Near (8½ M.) *Novate* (*Menzola*) the railway reaches the *Lago di Menzola* (660 ft.), originally the N. bay of the Lake of *Como*, from which it has been almost separated by the deposits of the *Adda*. The narrow channel which connects the lakes has again been rendered navigable. To the S. appears the pyramidal *Monte Legnone* (p. 160). The railway, supported by masonry and traversing tunnels, crosses the *Adda*

beyond ( $12\frac{1}{2}$  M.) *Dubino*. The Valtellina railway (p. 161) joins ours from the left; we observe on a hill to the right the ruined castle of *Fuente*, once the key of the Valtellina, erected by the Spaniards in 1603, and destroyed by the French in 1796.

17 M. *Colico* (720 ft.; \**Hôtel Risi*, R.  $2\frac{1}{2}$  fr., B. 1 fr.; *Alb. Pionis Garibaldi*, on the lake, *Alb. Isola Bella*, R.  $1\frac{1}{2}$  fr., B. 80 c., both Italian), at the N.E. extremity of the Lake of Como, see p. 161. The station is nearly  $\frac{1}{2}$  M. from the quay (omnibus, see p. 15). — Railway from *Colico* to *Lecco* (*Milan*), see pp. 151-156.

### 5. From Innsbruck to Verona by the Brenner.

170 M. AUSTRIAN SOUTHERN RAILWAY (*Oesterreichische Südbahn*) to *Ala*, thence ITALIAN RAILWAY (*Rete Adriatica*); express fares 29 fr. 50, 21 fr. 80 c.; ordinary 21 fr. 45, 17 fr. 35, 11 fr. 50 c. (through-tickets payable in gold). The 'Nord-Süd-Express-Zug' (Berlin to Verona, in winter to Milan), a *train de luxe* composed of first-class and dining cars, performs the journey in  $6\frac{1}{2}$  hrs.; the day-express (1st & 2nd cl.) takes 6, the night-express (1st, 2nd, & 3rd cl.)  $2\frac{3}{4}$ , the ordinary trains  $11\frac{1}{4}$  hrs. — Views on the right as far as the summit of the Brenner.

The Brenner (4495 ft.), the lowest pass over the principal chain of the Alps, is traversed by one of the oldest of the Alpine routes, which was used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, is carried through 30 tunnels, and over 60 large and a number of smaller bridges within a distance of 88 M. The greatest incline, 1:40, is between Innsbruck and the culminating point.

Innsbruck (1880 ft.; *Tiroler Hof*, *Hôt. de l'Europe*, \**Goldene Sonne*, these three first-class, opposite the station; *Victoria*, also opposite the station, *Hôtel Kneid*, *Margarethen-Platz*; *Hôt. Habsbürg*, *Hôt. Stadt München*, in the town, these four second-class; *Rail. Restaurant*), the capital of Tyrol, with 35,000 inhab., is described in *Baedeker's Eastern Alps*.

The railway ascends the valley of the *Sill*. Numerous tunnels. 6 M. *Patsch* (2570 ft.). —  $12\frac{1}{2}$  M. *Mabret* (3254 ft.), with the château of *Troutson*. —  $15\frac{1}{2}$  M. *Steinach* (3447 ft.). — The train now ascends a steep incline, crosses the valleys of *Schmirn* and *Vale* in a wide curve beyond ( $18\frac{1}{2}$  M.) *St. Jodok*, and runs high above the *Sill* to ( $19\frac{1}{2}$  M.) *Gries* (4114 ft.). It then passes the small green *Brenner-See*, and reaches —

25 M. Stat. *Brenner* (4495 ft.; *Buffet*), on the summit of the pass, the watershed between the Black Sea and the Adriatic. From the hillside to the right descends the *Eisack*, which the train now follows. —  $27\frac{1}{2}$  M. *Brennerbad* (4290 ft.). The line then descends rapidly to ( $30\frac{1}{2}$  M.) *Schelleberg* (4075 ft.), where it turns into the *Pfarrach-Thal*, returning, however, to the *Eisack* valley by a curved tunnel, 800 yds. long. — 38 M. *Gossensass* (3484 ft.), a summer-resort. — The train now runs through wild rocky scenery. 40 M. *Storing* (3110 ft.). On the left rises the castle of *Sprechenstein*, and on the right those of *Thurnburg* and *Reifenstein*. — 48 M. *Freien-*

*feld.* — We now cross the Eisak. On the left bank is the castle of *Welfenstein*. — 45 M. *Mauis*. — 47½ M. *Grasstein* (2745 ft.), at the entrance of the narrow defile of (50 M.) *Mitterwald*. The lower end of the defile, called the *Brizener Klaus*, near *Unterau*, is closed by the *Fransensfeste*, a strong fortress constructed in 1833. The (52½ M.) station (2450 ft.; \**Rail. Restaurant*), the junction of the *Pustertal* line (for *Carinthia*), lies 1¼ M. to the N.W. of the fortress. — Vineyards and chestnuts now appear.

59½ M. *Brizen* (1840 ft.) was the capital of an ecclesiastical principality, dissolved in 1809. — We cross the Eisak. 61½ M. *Albena*. The valley contracts. 64 M. *Villndas*; 65 M. *Klausen* (1715 ft.). — The line skirts precipitous porphyry cliffs. — 68½ M. *Waidbruck* (1545 ft.). On the left, high above, rises the *Trostberg*. The train crosses the Eisak, in a wild ravine hemmed in by porphyry rocks. 71½ M. *Kastelruth*; 73½ M. *Atrwang* (1220 ft.). — 78 M. *Bismam*. On the right bank begin the vine-clad slopes of the *Botzener Letta*. — 81½ M. *Kardann*. The train now returns to the right bank of the Eisak and enters the wide basin of Botzen, a district of luxuriant fertility.

88 M. *Botzen*. — *Hotels*. \**Bristol*, 2 min. from the station, R. 5-7, B. 1½, D. 4, S. 5½ K; \**Victoria*, opposite the station, R. 3-5 K; \**Golden Griff*, \**Kaiserkrone*, *Hôt. de l'Europe*, *Excels*, etc., to the town.

*Botzen*, Ital. *Bolzano* (880 ft.), with 13,600 inhab., in the middle ages the chief centre of the trade between Venice and the North, and to-day the most important commercial town in Tyrol, is beautifully situated at the confluence of the Eisak and the *Talfer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the *Val di Fassa*; to the W. rises the long porphyry ridge of the *Mendel*. In the *Walther-Platz* is a *Monument to Walther von der Vogelweide*, the poet, by H. Natter (1889). The Gothic *Parish Church* of the 14th and 15th cent. has a portal with two lions of red marble, in the Lombard style. — The *Calvarienberg* (950 ft.; 25 min. walk; beyond the Eisak bridge we cross the railway to the left) commands a fine view. — Beyond the *Talfer*, at the foot of the *Guntstnaburg*, lies *Grice*, frequented as a winter-resort.

From Botzen a branch-line diverges to (20 M.) *Meran* (1½-2 hrs.). See *Barbier's Eastern Alps*.

Beyond Botzen the train crosses the Eisak, shortly before its confluence with the *Etack* (or *Adige*), which becomes navigable at (89½ M.) *Bransoll*. In the distance, to the right, rises the wooded range of the *Mittelberg*. Beyond (93 M.) *Auer* the train crosses the *Adige*. — 96 M. *Newmarkt-Train*. — 99 M. *Salurn*, commanded by the ruined *Haderburg* on an apparently inaccessible rock. — 107 M. *San Michele*, with a handsome old Augustine monastery, is the station for the *Val di Noe*. The train again crosses the *Adige*.

— 111 M. *Lavis*, on the *Avio*, the stony bed of which is crossed farther on by a bridge 1000 yds. in length. — 115 M. *Gardolo*.

117½ M. *Trent*. — \**Imperial Hotel Trento*, near the station, R. 3-8 K., B. 1 K. 80 A., 44j. 8½, D. 5 K.; \**Carlson*, *Via Lunga*, with good trattoria. — Second-class: *Agnello d'Oro*.

*Trent* (640 ft.), or *Trento*, Lat. *Tridentum*, with 21,600 inhab., formerly the wealthiest and most important town in Tyrol, possesses numerous towers, palaces, and broad streets, and presents an imposing appearance. The pretty grounds (*Piazza Dante*) adjoining the station are adorned with a lofty *Monument to Dante*, designed by *Cesare Zocchi* (1896).

The \**Cathedral*, founded in 1048, rebuilt in 1212 et seq., and restored in 1882-89, is a Romanesque church surmounted by a dome. The N. portal, as at *Bozen*, is adorned with a pair of lions. In the S. transept are frescoes and the marble tomb of the Venetian general *Sanseverino*, who was drowned in the *Adige* in 1487 after his defeat by the *Tridentines* at *Calliano* (see below). — In the *Piazza Grande* (at the cathedral), which is embellished with the tasteful *Neptune Fountain* (1769), stands the *Palazzo Pretorio* (now the military headquarters), with the old *Torre Grande* (clock-tower).

*Santa Maria Maggiore*, begun in 1520, contains a picture (1568), in the choir, with portraits of the members of the Council of Trent which assembled here in 1545-83. The handsome organ-loft is in the Renaissance style.

The *Palazzo Municipale*, in the *Via Larga*, to the N. of the cathedral, contains the *Public Library* and the *Museum*, the latter consisting of collections of natural history specimens, S. Tyrolean antiquities, coins, etc.

On the E. side of the town rises the imposing *Castello del Buon Consiglio* (adm. 9-11 and 2-4), formerly the seat of the prince-bishops and now a barrack. A fine view is enjoyed from the huge *Torre di Augusto*. — A good view of the town is also obtained from the *Cappuchin Convent* above the *Castello*. — The rocky, fortified hill of *Verruca* or *Dos Trento* (950 ft.), on the right bank of the *Adige*, is not accessible to visitors.

FROM TRENT TO BASSANO through the *Val Sugana*, 70 M., see *Bandelier's Eastern Alps*. Railway to (47 M.) *Torres* in 2½-3½ hrs.; diligence thence to (28 M.) *Bassano* in 4½ hrs.

The RAILWAY follows the *Adige*. — 122 M. *Matservello*. On a hill near (127 M.) *Calliano* rises the castle of *Beseno* (to the left). The lower valley of the *Adige*, as far as the Italian frontier, is named the *Val Lagarina*. It is rich in vines, maize, and mulberries.

182 M. *Merano* (695 ft.; *Höt. Glira*, very fair; *Balmoral*), a town with 11,000 inhab., has an old *Castello*. — Road to *Recoaro* (omnibus in summer), *Torredelvicino*, and *Schio*, see p. 247.

The train crosses the *Lena*. On the right bank of the *Adige* lies *Isere*, celebrated for its wine, with a waterfall. On the left bank,

near *Lissano*, is the *Castello Dante* (1003 ft.), in which, about the year 1302, Dante when banished from Florence was the guest of Count Castalbarco.

135 M. *Mori* (570 ft.; *Buffet, Railway Hotel, R.* from  $1\frac{1}{2}$  E.) is the starting-point of a narrow-gauge railway to *Riva* on the *Lago di Garda* via *Arco*.

From *Mori* to *Riva*,  $10\frac{1}{2}$  M., railway in  $1\frac{1}{2}$  hr. (there is at 8 E. 0 A., 3rd cl. 1 E. 0 A.; best views to the left). The line crosses the *Adige* to (2 M.) *Mori Borgata*, the station for the large village of *Mori* (572 ft.), noted for its asparagus. It then traverses the broad green valley to ( $4\frac{1}{2}$  M.) *Loppio* (725 ft.), with the chateau of Count Castalbarco, passes the little *Lago di Loppio* (720 ft.) with its rocky island, and winds up among rocky debris to the ( $1\frac{1}{2}$  M.) culminating point of the route, at the chapel of *San Clemente* (815 ft.). We now descend to (3 M.) *Segno* (710 ft.), a village situated on the brink of a ravine, with the ruins of the castle of *Pinello* (822 ft.), on a barren rock to the left. — The line descends along the slope of the mountains. We enjoy an exquisite view of the blue *Lago di Garda*, with the *Sarca* at our feet, and the long *Monte Brione* opposite. Presently *Arco* and the wide valley of the *Sarca*, with its mountain-sides, come into view. 11 M. *Ostresara* is the station for *Vignole, Selogno, and other villages*. We then cross the *Sarca* to ( $12\frac{1}{2}$  M.) *Arco* (p. 217). Thence we traverse the fertile valley (to the left *Mte Brione*; to the right, among the mountains, *Tonno*, see p. 216).  $13\frac{1}{2}$  M. *San Fumano*. —  $15\frac{1}{2}$  M. *Riva* (p. 218; steamers on the *Lago di Garda*, see p. 210).

Near ( $136\frac{1}{2}$  M.) *Mareo* the line intersects the so-called *Stagno di Mareo*, probably the remains of an ancient glacier, according to others the traces of a vast landlip, which is said to have buried a town here in 883, and is described by Dante (*Inferno*, xii. 4-9). At ( $137$  M.) *Servavalle* the valley contracts.

142 M. *Ala* (415 ft., *Rail. Restaurant; Hôt. Ala*, very fair; *Corona*), with 4600 inhab., is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should enquire for it at the custom-house here. — 144 M. *Avio*, with a recently restored chateau of Count Castalbarco. —  $145\frac{1}{2}$  M. *Borghetto* (430 ft.), the last Austrian station.

148 M. *Peri* (413 ft.), the first Italian station, is the starting-point for the ascent of the *Monte Baldo* (*Mta. Maggiore*; comp. p. 216), which separates the valley of the *Adige* from the *Lago di Garda*. — On an eminence to the right, near (156 M.) *Cavalino*, lies *Rivoli*, which was stormed by the French in 1796 and 1797 under Masséna, and afterwards gave him his ducal title. Here also are two new forts. — We now enter the *Chiusa di Verona*, a rocky defile celebrated in mediæval warfare. At the entrance are the works of *Inconale*, commanding the pass.

The train passes (160 M.) *Domegnard* (400 ft.), also a station on the *Verona and Caprino* line (comp. p. 234), then (164 M.) *Passantina*, and (167 M.) *Parona all'Adige* (p. 234), crosses the *Adige*, and soon reaches the *Verona and Milan* line.

At *Verona* (see p. 231) it first stops at (173 M.) the *Stazione Porta Nuova* and then at the (176 M.) *Stazione Porta Vescovo*, the principal station.



### 6. From Vienna to Venice via Pontebba.

401 M. AUSTRIAN SOUTH RAILWAY to Bruck; AUSTRIAN STATE RAILWAY thence to Pontebba; ITALIAN RAILWAY (*Rota Adriatica*) thence to Venice. 'Train de luxe' (Vienna-Venice; first-class carriages only, at special rate) daily in winter in 14 hrs.; express train in 15½ hrs. (fare 71 fr. 15, 50 fr. 80 c.); ordinary train in 20¼ hrs.

Vienna, see *Baedeker's Austria*. The express trains take 1½ hr. from Vienna to (47 M.) Gloggnitz via Baden and Wiener-Neustadt. — At Gloggnitz (1450 ft.) begins the *SEMERNING RAILWAY*, the oldest of the great continental mountain-railways, constructed in 1848-53 (best views on the left). In the valley flows the green *Schwarza*. On the left is the three-peaked *Sonnwendstein*, to the right, in the background, the *Raxalp*. — At (51 M.) Payerbach (1615 ft.) the train crosses the *Valley of Reichenau* by a viaduct 80 ft. high and ascends rapidly on the S. slope of the valley (gradient 1.40). Beyond four tunnels it reaches (60 M.) Klamm (2200 ft.), with a half-ruined castle of Prince Liechtenstein, on a rocky pinnacle. Far below runs the old Semmering road. The train now skirts the *Weinstele* and by a long gallery and reaches (64½ M.) Brettenstein (2530 ft.). The ravines of the *Kalte Rinne* and the *Untere Adlitzgraben* are crossed by lofty viaducts, between which the line ascends in curves.

Beyond (69½ M.) Semmering (2830 ft.) the train passes from Austria into Styria by means of the *Semmering Tunnel*, nearly 1 M. long. It then descends the valley of the *Froschnitz* to (75½ M.) Spital and (80 M.) Mürsmühl (2200 ft.). — The line now follows the picturesque valley of the *Mürz*, containing numerous forges. — 85 M. *Langenwang*, 87½ M. *Krieglach*; 90½ M. *Mitterdorf*. On the right, near *Werberg*, rises the ruin of *Lichtenegg*. The train makes a wide sweep round the *Wartberg-Kogel*, crossing the *Mürz* twice, and reaches (95 M.) *Kindberg*, with a castle of Count Attems. — 100 M. *Maria*; 103½ M. *Kapfenberg*.

106½ M. *Bruck an der Mur* (1595 ft.), a small town at the confluence of the *Mürz* and the *Mur*, is the junction of the line to *Graz* and *Trieste* (see *Baedeker's Austria*). On a rocky height to the N. of the station is the ruined castle of *Landshorn*.

The *STAATSBAHN*, which we now follow, diverges to the right from the South Railway, crosses the *Mur*, and ascends the narrow valley of that river. Beyond (114 M.) *Niklasdorf* we again cross the *Mur* and reach (116½ M.) *Leoben* (1745 ft.), the most important town of Upper Styria (7000 inhab.). The train describes a wide circuit round the town, and stops at the (117½ M.) *Stationsbahnhof*, to the S. of the suburb of *Wanzen*. It then follows the *Mur*, passing the chateau of *Gös* on the left.

125 M. *Sankt Michael* (1955 ft.; \**Rail. Restaurant*), at the mouth of the *Liesing-Thal*, is the junction for the line to *Salzthal*. — 139 M. *Knittelfeld* (2110 ft.). — 148½ M. *Judenburg* (2380 ft.), an old town, with extensive foundries, 151½ M. *Thalheim*; 157 M.

*St. Georgen*. — 160 M. *Unsmarkt*. On the right rises the ruin of *Frauenburg*, once the seat of the minnesinger Ulrich von Liechtenstein. Beyond (164½ M.) *Scheifling*, with the château of *Schrattenberg* (r.), the train quits the Mur and ascends to (169½ M.) *St. Lambrecht* (2800 ft.), on the watershed between the Mur and the Drave. It then descends the valley of the Olee, passing (173 M.) *Neumarkt* and (178 M.) *Einoed*.

182½ M. *Friesach* (2090 ft.), an ancient town on the *Meisitz*, commanded by four ruined castles. — 185½ M. *Hirt*. The train now enters the *Krappfeld*, the fertile plain of the *Gurk*; to the E. is the *Sau-Alpe*, to the S. rise the *Karawanken* and the *Triglav*. — 197 M. *Landsdorf*. The most interesting of the numerous castles of the Carinthian nobles in this district is *Hoch-Osterwitz*, the property of the Khevenhüller family, 2 M. to the S.W., on a rock 600 ft. high.

From (201½ M.) *Glandorf* (1540 ft.) a branch-line diverges to *Klagenfurt*. — 203 M. *St. Veit an der Glan* was the capital of Carinthia down to 1519. — The line continues to ascend the valley of the Glan, part of which is marshy. 208½ M. *Feistritz-Palst*. To the right is the ruin of *Liebensfels*; to the left those of *Karlsberg* and (farther on) *Hardegg*. — 211 M. *Glanegg*, with an old castle. Beyond (217½ M.) *Feldkirchen* we skirt a wide moor and at (223½ M.) *Steindorf* we approach the *Ossiacher See* (1800 ft.). At the S.W. end of the lake is the ruin of *Landkron*.

234 M. *Villach* (1665 ft.; \**Rail. Restaurant; Hot. Moser*), an old town on the *Drave*, with 7700 inhab., the junction of the lines to *Marburg* and *Franzensfeste*, is very picturesquely situated at the base of the *Dobratsch* (7110 ft.).

The train skirts the town towards the S. and crosses the *Drave* and the *Gail*. 239½ M. *Fürnitz*; 247½ M. *Thörl-Maglern*. The line then runs along the left side of the *Gailitz Valley*.

251 M. *Tarvis* (2410 ft.; \**Railway Hotel & Restaurant*), where the railway from *Laibach* joins ours on the left, the chief place in the *Kanal Valley*, is beautifully situated. It consists of *Unter-Tarvis* in the floor of the valley, ¼ M. from the station, and *Ober-Tarvis*, ¾ M. farther on, with a station of its own, at which the slow trains stop.

Beyond *Tarvis* the line gradually ascends. To the left rises the *Lušcariberg* (5880 ft.), a pilgrims' resort, and behind us is the imposing *Manhart*. — 256 M. *Saisnitz* (2615 ft.), on the watershed between the Black Sea and the Adriatic. The train then descends along the *Fella*. — Near a picturesque fort the *Fella* is crossed. Beyond (262½ M.) *Malborghet* the train traverses a rocky ravine, at the end of which lies (266 M.) *Lusnitz*.

272 M. *Pontafel* (1870 ft.; *Railway Restaurant*), the Austrian frontier and customs station, is separated by the rushing *Pontebba* from —

273½ M. Pontebba, the first village in Italy, with the Italian custom-house (luggage examined). The next part of the railway, descending the wild ravine of the Fella (\**Valle del Ferro*), is remarkable both for the grandeur of the scenery and for the boldness displayed in the construction of the line. The train traverses an almost continuous series of cuttings, tunnels (24 before *Stazione per la Carnia*), bridges, and viaducts. The Fella is crossed by an iron bridge, 130 ft. high. — 278 M. *Dogna* (1510 ft.), at the mouth of the valley of that name; in the background, to the E., rises the grand pyramid of the *Montasio* or *Bramkofel* (9030 ft.). We recross the river. — 281 M. *Chiusaforte* (1285 ft.), at the entrance of the picturesque *Raccolana Valley*. At (288 M.) *Restutta* (1035 ft.) the train crosses the *Resia*. Below (288 M.) *Moggio (Udinese)* the valley of the Fella expands. The bottom of the valley is covered with rubble. A little below (291 M.) *Stazione per la Carnia* the Fella flows into the *Tagliamento*, which here waters an extensive plain.

294 M. *Venzone* (750 ft.). The train traverses the marshy *Rughi Bianchi*, or valley of the *Tagliamento*, by an imposing viaduct, ½ M. in length, and then quits the basin of that river. — 298 M. *Gemona-Ospedaletto*; 301½ M. *Magnano-Artegn*; 304 M. *Tarcento*; 306½ M. *Tricesimo*; 310 M. *Reana del Rojale*.

316 M. *Udine*, see p. 325.

From *Udine* to (401 M.) *Venice*, see pp. 325-322.

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This district 'at the foot of the mountains', enclosed on three sides by the Alps and Apennines, and separated from Lombardy by the Ticino, embraces, according to the present division, the provinces of Turin, Novara, Cuneo, and Alessandria, with 8,233,000 inhab., and an area of about 11,400 sq. M. It consists of lowlands flanking the banks of the Po and its tributaries, which yield rice, wheat, and maize, and of highlands where excellent wine and silk are produced, and lastly of a bleaker mountain region of forests and pastures. The earliest INHABITANTS were Celtic and Ligurian tribes, who were but slowly influenced by Roman culture; and it was not till the reign of Augustus that the subjugation of the higher valleys was completed. The DIALECT of the people still retains traces of their ancient affinity with the French; thus, *pleuve*, instead of the Italian *pioggia*, *om* for *non*, *cheur* for *cuore*, *sità* for *città*, *razen* for *ragione*, *piassa* for *piazza*. This patois is universally spoken, even by the upper classes, but is unintelligible to strangers. Throughout Piedmont, however, French is very generally understood.

The History of the country is closely intertwined with that of its dynasty. The House of Savoy (or Casa Sabauda), a family of German origin, professing even to trace their descent from the Queen Duke Wilhelmina, the opponent of Charlemagne, first became conspicuous among the nobles of Upper Burgundy about the year 1010. Humbert I. (Humbertus I. 1010) is generally regarded as the founder of the dynasty. His descendants, by judiciously exploiting the animosity of the pope and the emperor alternately, gradually succeeded in extending their supremacy over Turin, Aosta, Gene, Ivrea, and Nice. Humbert II. (1040-45) known as the 'Cavalier' (cavalier) from his usual dress, extended the power of his house in numerous lands and married in the East. Humbert III. (1045-50) raised to the ducal dignity by King Sigismund in 1046 added Geneva, Verceil, and Piedmont to his possessions and gave the prince's title its first legislative code. He retired to a hermitage at Biella, near Throna in 1050 but was created pope as Peter V. (1050-55) by the Council of Rheims and died in 1055. Situated between the two great medieval powers of France on one side and Austria and Spain on the other, the princes of Savoy frequently changed sides and although sometimes overthrown by hostile dynasties they continued to maintain and even to extend their territory. At one period the greater part of the Duchy was annexed to France but Humbert Philibert (1060-65) restored it to its original extent and became its second founder. His prince spent 10 years as a general in the service of Charles V. and won the battle of St. Quentin for Philip II. Under his son Charles Emmanuel I. (1065-1070) the Duchy again became dependent on France. From the sons of this prince are descended the three branches of the family which became extinct in 1081 and the younger Carignano line which succeeded to the throne in the person of Carlo Alberto. The following dukes were Vittorio Amedeo I. (1070-75), Francesco Giacomo (1075-80), Carlo Emanuele I. (1080-85), and Vittorio Amedeo II. (1085-90). The last of these, having held a truce with Austria during the Spanish War of Succession, managed to throw off the French suzerainty (1090) he obtained Sicily as his reward which island however he was afterwards obliged to exchange for Sardinia (1095), and in 1095 assumed the title of King which was subsequently coupled with the name of the latter island. His successors were Carlo Emanuele III. (1095-1100) and Vittorio Amedeo III. (1095-1100). After the battle of Turin (1100) in which Prince Eugene commanded the Imperialists, the Piedmontese princes directed their attention to Prussia which served as a model for the organization of their kingdom. In both countries the military and bureaucratic propensities and both were obliged to succumb to the new power created by the French Revolution. Carlo Emanuele IV. (1100-1105) was deprived of all his imperial possessions by the French in 1100 and confined to the island of Sardinia which was protected by the English fleet. Vittorio Emanuele I. (1105-11) was at length reinstated in his dominions, with the addition of Geneva, by the Congress of Vienna. The Napoleonic period had swept away the feudal institutions of Piedmont, and had bequeathed to their stead many of the benefits of modern legislation and high military renown. It is therefore intelligible that the clerical reaction which set in with the king's return gave rise to an insurrection which caused the king to abdicate and had to be quelled by Austrian troops. His brother Carlo Felice (1111-11) adhered faithfully to Jesuitical principles and lived on the whole in accordance with his motto. His sons in succession were: (1115-1120) The elder line of the House of Savoy became extinct with this prince and was succeeded by the collateral line of Carignano (1120-1125) April 1125. Carlo Alberto (1125-1130) who had been educated at a French military school and had headed the insurrection of 1121 was protected by France and Austria against the attempts of Austria to deprive him of his claims to the throne. His own experiences and the force of circumstances rendered him an implacable enemy of Austria. With him began the modern development of Piedmont, although his efforts were not always consistent. The liberals called him the 'Le Tontonne' (the castrating), while in 1130 he himself described his position as being 'between the





daymen of the Carbonari and the chocolate of the Jesuits'. On 10th Jan., 1848, Count Cavour made the first public demand for the establishment of a constitution and on the 7th Feb. the King, half in despair, yielded to the popular desires. The insurrection in Lombardy at length induced him to become the champion of national independence, and to give vent to his old enmity against Austria (23rd March), but one year later his career terminated with his defeat at Novara (23rd March, 1849). He then abdicated and retired to Oporto, where he died in a few months (20th July). It was reserved for his son Vittorio Emanuele II. (b. 1830, d. 10th Jan., 1878) finally to give effect to the national wishes of Italy.

## 7. Turin, Ital. Torino.

**Railway Stations.** 1. *Stazione Centrale*, or *di Porta Nuova* (Pl. D, 4), the terminus of all the lines (Rail. Restaurant) — 2. *Stazione di Porta Susa* (Pl. B, 3), the first stopping place of all the trains of the Novara Milan line and for the Cavour line. Omnibuses and cabs meet every train at both these stations. City office at the *Agente di Città delle Ferrovie del Mediterraneo*, Via Finance 8 — Stations of the Street Tramways for the *Superga* (p. 38) and *Moncalieri* (p. 40) in the Piazza Castello (Pl. E, 2, 3); for *Criso Lanzo* (p. 38) near the Ponte Nuovo (Pl. E, 1), for *Stupiggi* (p. 40) in the Via Sacchi, on the W. side of the Central Station; for *Corso* (p. 40), in the Via Nizza, on the E. side of the Central Station. For the steam-tramways, comp. the larger edition of the time-table mentioned at p. xvi, or the *Orario dei Tramways* (10 c.).

**Hotels.** \**Grand Hôtel* et *Hôtel d'Europe* (Pl. a, E, 3), Piazza Castello 19, with lift and steam-heating, R. 3-5, D. 1½, 44j. & D. 6, pens. from 9 ann. 1 fr.; \**Kaiser's Grand Hôtel* et *Tour* (Pl. b, D, 4), Via Sacchi 10, opposite the Central Station, with lift, R. 4-7, D. 1½, 44j. 5½-4, D. 5-6, pens. from 10, ann. ½-1 fr.; \**Hôtel Trossello* ex *Incoronata* (Pl. c, D, 4), Via Roma 31 and Via Cavour 2, R. 3-5, D. 1½, 44j. (incl. wine) 3½, D. 4½, pens. 10 fr. All these are of the first class. — *Hôtel Boncompagni* et *Metropole* (Pl. d, E, 5), Via Pietro Micca 8, with lift. — *Hôtel Suisse* et *Tour* (Pl. h, D, 4), Via Sacchi 2, near the Central Station, with lift and steam-heating, R. 3-5, D. 1½, 44j. 3, D. 4½, pens. 8-10, ann. ½ fr.; *On Hôtel Villa* et *Bolognese*, Corso Vitt. Emanuele, opposite the Central Station, *Hôtel Central* et *Continental* (Pl. e, E, 5), Via delle Finanze 2, with restaurant, R. 3-5, D. 1½, 44j. incl. wine 3, D. incl. wine 4, pens. 9 fr.; *Hôtel du Nord*, Via Roma 24, well spoken of; *Gr. Hôtel*, *Maison Pionina* (Pl. f, D, 3), Via Pietro Micca 22, near the Piazza Sallustiana, well furnished, R. 2½-3½ fr., ann. 30 c. — The following are second-class and more in the Italian style: *Hôtel des Capucins* (Pl. g, D, 3), Via Venti Settembre 41, R. from 2½, D. 4, pens. from 9 fr., well spoken of; *Ala. Roma* et *Bocca Cavour* (Pl. i, D, 4), Piazza Carlo Felice, prettily situated; *Hôtel de France* et *de la Consolation* (Pl. h, F, 5), Via di Po 20; *Ala della Sacca*, Via Roma 16, *Douglas Victoria* (Pl. m, D, 3), Via Corte d'Appello 4, R. 2½ fr., best unpretending. — The *Grissini*, a kind of bread in long, thin, and crisp sticks, are a speciality of the place. The Piedmontese wines have a high repute (comp. p. xlii).

**Restaurants** (comp. p. xli). \**Parigi*, Via di Po 21; \**Cambio*, Piazza Carignano 2; \**Servicio Veget.*, Via Pietro Micca 72, in the *Hôtel Florina*, much frequented; \**Trattoria Bolognese*, Via Santa Teresa 8, *Galleria Natta* (Vienna beer), *Milano*, corner of the Piazza Castello and Via Barbavous; *Pasta*, Piazza Carlo Alberto, *Ristorante della Seta* (see above), Via Roma 16. — *Wine Room*, *Cantina di Susea*, Via Cavour 2, good Piedmontese wines. — *Farmacia di Torino* (famous), good at *Corpus*'s, Piazza Castello 18.

**Cafés.** \**Nazionale*, Via di Po 20, *Ligure*, Corso Vitt. Em. II, near the station (concerts); *San Carlo*, Piazza San Carlo (concert in the evening); *Apoll. Spedini*, Via Pietro Micca; *Alfari*, Via di Po — *Confetteria*, *Barotti & Milano*, *Romano*, Piazza Castello, S. side; *Strutto*, Piazza San Carlo 7. **Chocolate**, *Stallone*, Via dell'Accademia delle Scienze. — A favourite



local beverage is *Sharto* (10c.), a mixture of coffee, chocolate, and milk. — *Sans Soucis* (*Shervets*, comp. p. 228). *Ombrone Hall*, next the *Teatro Alfieri* (see below); *Caffè Sartorio* (see p. 20); *Caffè Piemonte*, at the station (French bar at these); *Shervet Vepi* (see p. 20; local bar); *Shervet delle Sorse*, *Via dell'Accademia delle Scienze* 2.

*Ombrone* (*Fattura, Ombrone*) per drive (even) 1 fr., at night (12-6 a.m.) 1 fr. 20c.; first 1/2 hr. 1 fr., first hour (even) 1 fr. 50c., each following 1/2 hr. 75c., at night 1 1/2, 2, and 1 fr.; hand-luggage, carried inside, free; each trunk 20c.

*Electric Tramsways* (fare 10c., transfer 15c.) traverse the streets in many different directions (see Plan and p. 114). The chief centres are *Piazza Castello* (Pl. E, 2, 3), *Piazza Emanuele Filiberto* ('*Porta Palazzo*'), Pl. D E, 1 2), *Piazza della Statua* (Pl. C, 2), *Piazza San Martino* (Pl. D, 3), *Piazza Solferino* (Pl. D, 3), and *Piazza Carlo Felice* (Pl. D, 4).

*Post and Telegraph Office* (Pl. 46; E, 3), *Via Principe Amedeo* 10, near the *Piazza Carlo Alberto*.

*Bookshelves*. *Carlo Cusani*, *Via di Po* 19; *Rosenberg & Bellini*, *Via Maria Vittoria* 18; *Cusani*, *Piazza Carignano*; *Strappa*, in the *Galleria Subalpina* (p. 22); — *Photographers*. *Cusani*, see above. — *Newspapers*. *Stampa*, *Corriere del Popolo*, *Giornale di Torino*.

*Good Agents*. *Francis Howard*, *Galleria Nazionale* (p. 11). — *Coff's Office*, *Via Roma* 31, in the *Hotel Trombetta*.

*Bankers*. *Pellaprat & Berti*, *Piazza Solferino* 6; *De Forno & Co.*, *Via Alfieri* 15; *Enzer & Co.*, *Via Ventù Settembre* 34.

*Physicians*. *Dr. F. Cotti*, *Corso Opera* 30, speaks English and French; *Dr. Baryne*, *Via Melchior Gioia* 5 (speaks French); — *Dentists*. *Mardi*, *Via Pietro Micca* (speaks English); *Garutti*, *Via Roma* 16. — *Chemists*. *Papino*, *Via Roma* 27, & *Ferre*, *Via di Po* 14.

*Baths*. *La Providence*, *Via Ventù Settembre* 7; *Regis Cavour*, *Via Lagrange* 22. Bath 1' 1/2 fr., with fee of 20c.

*Military Music* in front of the royal palace every afternoon when the guard is changed (between 4 and 6 p.m.), in May and June on Sun. in the old *Piazza d'Armi* about 6 p.m. during the *Corso*, and thence weekly 6-10 p.m. and on Sun. 2-4 in the *Giardine Reale* (comp. p. 20).

*Theatres* (comp. p. 224). *Teatro Regio* (Pl. E, 3), *Piazza Castello*, for operas and ballets, with seats for 2000 persons, generally open during Lent and the Carnival only (admission 2 fr., reserved seats 10 fr.); *Palazzo Emanuele* (Pl. E, 2, 3), *Via Bossini* 13, for operas, ballets, and equestrian performances; *Carignano* (Pl. 46; E, 3), in the *Piazza* of that name, for operas and dramas; *Alfieri* (Pl. 47; D 3), *Piazza Solferino*; *Garbino* (Pl. F, 4), *Via Maria Vittoria* 44, for dramas and operettas; *Balle* (Pl. E, 4), *Via Andrea Doria* 14, for operettas; *Reale* (Pl. 50; F, 3), *Via di Po* 24, for plays in the Piedmontese dialect; — *Giardini* (Pl. 46; E, 3), *Via Principe Amedeo* 24, a marionette-theatre. — *Caffè Romeo*, *Galleria Subalpina* (p. 22), a theatre of varieties, with a separate stage for summer.

*British Vice-Consul*, *Giulio Cusani*, *Via Regina* 28. — *United States Consul*, *Pietro Cusani*, *Via Andrea Doria* 12.

*English Church*, *Via Pio Quinto* 10, behind the *Temple Valdese*, service at 10.30 a.m. — *Protestant Service* in the *Temple Valdese* (Pl. D, E, 4, 5) on Sundays, in French at 11 in Italian at 6 o'clock. — *Chiesa Metodista Sinespale*, *Via Lagrange* 18 (Sun. 10 a.m. and Thurs. 10.30 a.m.). — *Chiesa Cristiana Evangelica*, *Galleria Nazionale*.

*Public Collections*, etc. (official holidays, see p. 224).

*Accademia Albertina di Belle Arti* (p. 27), week-days 10-4, free.

*Accademia delle Scienze* (*Academy of Sciences and Picture Gallery*, p. 30), week-days 10-4 (May-Oct. 5-4) 1 fr. free, and holidays 1-4, free. On certain holidays open in the morning also.

*Armeria Reale* (*Armoury*, p. 20), daily 11-3, on week-days tickets must be obtained (gratis) at the *Ufficio della Direzione*, on the staircase.

*Giardini Reali* (p. 27), daily (except Sun.) in summer 3-6 (Nov. to April 5-4 and 7-10); closed in September.

*Castello Mediceo* (p. 28), daily 9-12 and 2-4; Sun. & holidays 50 c., other days 1 fr.

*Museo Antonelliano* (p. 27), daily 7-8, (in winter 9-8), 50 c.

*Monte del Cappuccini* (*Schneider of the Italian Alpine Club*; p. 29), Nov. to Feb. 8-11.30 and 1-4, May to Aug. 6-11.30 and 2-8; at other times 8.30-11.30 and 1-4; 40 c., Sun. & Thurs. 25 c.

*Museo Industriale Italiano* (p. 28), week-days 9-12 and 2-5.30, Sun. & holidays 12.30-4, free.

*Museo Municipale* (*Arte Antica and Arte Moderna*; pp. 30, 31), week-days 9-4, 1 fr.; Sun. and Thurs. (and the *Arte Antica* section on Tues. also), free.

*Museo di Storia Naturale* (p. 28), daily, except Mon., 1-4, free.

*Palazzo Reale* (p. 28), daily 9-4; see 1 fr.

*Rivale Pinerolense*, see *Accademia delle Scienze*.

**Principal Attractions** (1 1/2 day): *Armoury* (p. 28), *Picture Gallery* (p. 30) and *Museum of Antiquities* (p. 30), monuments in the Cathedral (p. 34), view from the *Monte del Cappuccini* (p. 29) or from the *'Superga'* (p. 39). — Excursion to the *Sagra di San Michele*, see p. 8.

Turin (785 ft.), Ital. *Torino*, the ancient *Taurasia*, capital of the *Taurini*, a Ligurian-Celtic tribe, destroyed by Hannibal B.C. 218, afterwards the Roman *Augusta Taurinorum*, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1720 it was the capital of the Kingdom of Sardinia, and from 1860 to 1865 of Italy. The seat of a university (founded in 1404), of an archbishop, and of a military academy, and headquarters of the 1st Italian Corps d'Armée, this great city lies in an extensive plain on the Po, which receives the waters of the *Dora Riparia* below the city. The plain of the Po is bounded on the W. by the *Graton* and *Cottian Alps*, and on the E. by a range of hills rising on the right bank, opposite the city (*Monte del Cappuccini*, p. 29, *Superga*, p. 39). Turin was the chief centre of those national struggles which led to the unification of Italy. The removal of the seat of government to Florence seriously impaired the prosperity of the citizens for a time, but they have long since recovered their losses. The rapidly increasing population now numbers upwards of 329,600, including the suburbs.

Turin is conspicuous among the cities of Italy for the regularity of its construction. Its plan presents rectangular blocks of houses (*Isols*), long, broad, straight streets (*Vie*), frequently with arcades (*Portici*), and spacious squares. Its history explains this. The plan of the old town, with slight variations, is the same as that of the colony founded by the Emperor Augustus, or even of an older Roman camp. It formed a rectangle of 2250 ft. in length and 1070 ft. in breadth, and had eleven towers on each side. Its site is now bounded by the *Pinus Castello* on the E., the *Via della Consolata* and the *Corso Saccardi* on the W., the *Via Giulio* on the N., and the *Via Santa Teresa* on the S. The ancient *Via Decumana* is represented by the modern *Via Garibaldi* and the *Via Principe* by the *Via Porta Palatina* and the *Via San Tommaso*. Besides the N. main gate, or *Porta Principis Dextra* (now the *Porta Palatina*, p. 34), fragments still remain of the E. main gate (*Porta Decumana*, p. 25) and of the ancient S.W. corner tower, beside the *Consolata* (p. 35). In the 17th cent. a systematic extension of the city was begun in accordance with the original plan. The fortifications constructed by Francis I. in 1586, and finally the siege of 1706 cleared away most of the old buildings and gave the town its present regular and modern appearance. The fortifications were demolished by the French in 1801.

The spacious **PIAZZA CASTELLO** (Pl. E, 2, 3) forms the centre of the town. From this point the busiest streets diverge: *Via Roma*, *Via Pietro Micca*, *Via Garibaldi*, *Via dell' Accademia delle Scienze*, and the broad and handsome *VIA DI PO*, leading to the bridge over the Po, and flanked by arcades, containing shops. The University in the *Via di Po*, see p. 37. — In the S.E. angle of the Piazza Castello is the *Galleria dell' Industria Subalpina* (Pl. 19), the other end of which is in the Piazza Carlo Alberto (p. 30).

The **Palazzo Madama** (Pl. E, 3), a lofty and cumbersome pile in the centre of the Piazza Castello, had as its nucleus a mediæval castle built on the site of the Roman *Porta Decumana* (see p. 27). This *Castrum Portæ Phibellonæ*, strongly fortified by William of Montferrat towards the end of the 13th cent., was extended on the E. side and protected by two lofty sixteen-sided towers in 1416 by Lodovico d'Acaja. Farther alterations were made by Charles Emmanuel II., but the building owes its present name to his widow, Maria, who as Dowager Duchess ('*Madama Reale*') embellished it in 1718 by the addition of a handsome double flight of steps and the façade on the W. side, from a design by *FM. Juvara*. The apartments on the first floor, which were redecorated at the same period, were used from 1848 to 1860 as the meeting-place of the Sardinian Senate. The palace now contains several institutions, including the *State Archives Office* and an *Observatory*, in the towers concealed by the W. façade. — In front of it stands a *Monument to the Sardinian Army* (Pl. 28), by *Vinc. Vela*, erected by the Milanese in 1859.

At the N.W. corner of this piazza is the church of *San Lorenzo* (Pl. E, 2), by *Guarini* (1687), with a peculiar dome, and destitute of façade.

On the N. side of the Piazza Castello rises the **Palazzo Reale**, or *Royal Palace* (Pl. E, 2), a plain brick edifice begun in 1646 under Charles Emmanuel II. The palace-yard is separated from the Piazza by a gate, the pillars of which are adorned with two groups in bronze of *Castor and Pollux*, designed by *Abbondio Sangiorgio* in 1842. To the left in the hall of the palace (admission free), near the staircase, is an equestrian statue of *Duke Victor Amadeus I.* (d. 1637); the statue is of bronze, the horse in marble, below the latter are two slaves. The handsome staircase is embellished with statues of Emmanuel Philibert by *Santo Varni*, and Carlo Alberto by *Vinc. Vela*.

The Interior (adm., see p. 27; we begin with the *Sala degli Svizzeri*) contains a series of handsome apartments with ceiling decorations by *Bellotti* (1844), *Claudio Beaumont*, the brothers *Foa* (1860), and *Daniel Soller* of Vienna (1890), and with modern paintings by *Hoyer* and *Ariani*. The private apartments of Victor Emmanuel II. are not shown.

The remains of a Roman Theatre have recently been discovered in the basement.

The S.E. wing of the palace contains the *ROYAL ARMOURY* (*Armeria Reale*; Pl. E, 2), entered from the arcade of the Prefettura (Pl. E, 2; last door to the left); admission, see p. 28. The

collection, which is on the second story, is very choice. Catalogue (1891) 6 fr.

**Room I (Armour).** To the right are Indian weapons and gifts of honour to Victor Emmanuel II. Beyond the door, a mirror of Tipoo Sahib, Sultan of Mysore (d. 1799); Prætorian helmets; two suits of baroque armour; weapons from Eritrea; Japanese weapons and armour; models of modern weapons; Turkish and Persian weapons; tiny SS of the Korn in a case. In the centre of the room are a bronze statue of Napoleon I (by Marchetti), a sword he wore, and a quadrant he used when a young officer; two French regimental eagles; gifts of honour to King Humbert; Holste's Italian orders; the favourite horse of Charles Albert. Piedmontese flags from the wars of 1848-49 and 1859 over the cabinets. — The long Hall (*Galleria Armerie*) contains, on the right, several suits of armour worn by members of the Dorsian family of Marignano (16th cent.); the equestrian armour of Cardinal Ascanio Maria Strozzi Visconti (15th cent.); campaign suit of Prince Eugene (1704); military weapons; shields, helmets, daggers, maces; sword at one time erroneously attributed to *Scorciato Colini*. Under glass, a shield, embossed, and inlaid with gilding, representing scenes from the war of Marius against Jugurtha. By the left wall, as we return, under glass, so-called sword of St Maurice (a work of the 15th cent.); adjacent, an ancient rostrum in the form of a bear's head, found in the harbour at Genoa. Farther on the armour of Duke Emmanuel Philibert, Viceroy of Sicily (early 17th cent.); prohibitor, Strassus, and Roman weapons; two helmets and shields of the 15-16th cent.; sword of the Imperial General Johann von Werth (d. 1633), bearing a German inscription in verse; equestrian armour of one of the Marignano family (see above). The windows on the right command a fine view of the palace garden and the Superga (p. 30).

On the floor below is the Royal Library of 60,000 vols and 200 MSS. (shown only on application to the librarian), containing valuable geographical, historical, and genealogical works, miniatures of the 14-16th cent.; drawings by Leonardo da Vinci (*Portrait of himself*), *Pro Bartolomeo*, *Correggio*, *Gaudenzio Ferrari*, etc. — A staircase ascends hence to the Collection of Coins, trinkets, emblems, carved ivory, etc.; in a small room adjoining the Armoury.

The Palace Garden (*Giardino Reale*; Pl. R, F, 2), entered from the arcade opposite the Palazzo Madama, is open on Sun. and festivals, between 1st July and 1st Oct., 11-5 o'clock (military music; p. 26). Fine view of the Superga. — Cathedral, see p. 33.

In the Piazza Carignano, a little to the S. of the Piazza Castello, rises the Palazzo Carignano (Pl. 41; R, 3), with a curious brick façade, erected by Guarini in 1680. Victor Emmanuel II. was born in this palace. The Sardinian Chamber of Deputies met here from 1848 to 1859, and the Italian Parliament from 1859 to 1864. The handsome façade at the back, in the Piazza Carlo Alberto, was added in 1864-71 by Ferri and Rollati.

The palace contains the Museo di Storia Naturale (see p. 37). The collection is divided into the Zoological and Comparative Anatomy Section and the Palæontological, Geological, and Mineralogical Section. The former contains a fine array of birds and insects, and a collection of the vertebrates of Italy arranged in a separate gallery. The palæontological division contains a fine collection of fossil molluscs from the tertiary formations, and the skeletons of a gigantic armadillo (*Glyptodon Cuvieri*), a *Pelaeonotus Arverensis*, a *Megatherium Cuvieri*, and other antediluvian animals.

In the Piazza Carignano stands the marble statue of the philosopher and patriot Vincenzo Gioberti (1801-62), by Albertoni, erected

in 1880. — The Piazza Carlo Alberto (Pl. II, 3) contains a bronze monument to King Charles Albert, designed by Maroncelli (1884).

In the vicinity, at the corner of the Piazza Carignano and the Via dell' Accademia No. 4, is the Palazzo dell' Accademia delle Scienze (Pl. II, 3), formerly the Jesuit College, erected by Guarini in 1679. On the Ground Floor, to the right, are Egyptian, Roman, and Greek sculptures (key kept on the first floor); on the First Floor smaller antiquities, on the Second Floor (98 steps) the picture-gallery. Admission, see p. 26.

The Museum of Antiquities (*Reale Museo delle Antichità*) had as its nucleus the Egyptian collection founded about 1850 by Ave. Bruni. Director, Prof. Giamprini. No catalogue.

Rooms I and II on the ground-floor contain the larger Egyptian antiquities: large sphinxes, figures of gods and kings, architectural fragments, models of temples, and papyrus capitals. The finest objects are, in II, 1: large capital in the shape of a wreath of lotus flowers, colossal head of a king of the Early Empire, two statues of Amenophis II., and stela of "Statue of Ramesses II. (Sphinxes)", in II, 2: colossal statue of King Thutmose II. and Nereidion. — We now enter the Gallery, to the left. 1st Section. Greek-Roman sculptures found in Egypt and Rome. Youth (restored as Heracles), a quadriga, Amazon (in green basalt, freshly restored), fragment of a fine relief (youth in a chariot with four horses), probably a Greek work. In this section are also cinerary urns and other Etruscan antiquities from Lucina (p. 100). 2nd Section. Remains of a Roman mosaic (myth of Orpheus) and inscriptions found in Piedmont. 3rd Section. Roman inscriptions and architectural fragments.

The Egyptian collection is continued on the First Floor. In the 1st Room are mummy coffins, mummies, mummy wrappings, amulets, scarabs, amulets, etc. Among the papyri is a 'Book of the Dead', edited by Lepsius. In the centre are the mummy of a priest and the coffin of a scribe bearing hieratic inscriptions from the Book of the Dead. — The 2nd Room contains reliefs and inscriptions, from the 6th Dynasty down to the Roman period, "Statues of the Early Empire, the Middle Empire, and the New Empire (notably one of a girl, of the latest period). In the centre is a case resembling an Egyptian house, an Egyptian papyrus of the 18th Dynasty. Fragments from the archives of a temple in the Necropolis of Thebes. The last cases contain a celebrated list of the kings of Egypt down to the 10th Dynasty discovered by Champollion; remains of topographical plans of Egyptian gold mines, a papyrus with cartouches etc. — Adjacent is a small room containing Cyprian antiquities. — From R. I we enter Gallery I to the left. To the right and in the centre are figures of Egyptian deities, amulets, articles used in worship, the Falcate Sistrum found in the pontificate of Paul III., domestic utensils, vases, textile fabrics, toilet articles, weapons, sandals, etc. To the left are Egyptian antiquities of the Hellenistic, Roman, early-Christian, and Arab periods (including Coptic textiles). Gallery 2. To the right and in the centre, prehistoric antiquities from Egypt, to the left, prehistoric and ethnographic collections from the Congo, weapons and utensils from Somali-land. — Room 2. Prehistoric collection from Piedmont, casts of the reliefs of a triumphal arch at Susa (p. 47). In the centre model of the largest "Mosaic in Sicily". — Room 3. Roman and Co. antiquities found in Piedmont. Amongst the former are some fine glass and gold bronzes (a Silienus, "Athens of the type of the Parthenos of Phidias, Roman portrait-bust of a member of the gens Otacilia).

The "Picture Gallery" (*Pinacoteca*) embraces 21 rooms, containing over 600 paintings. Director, Al. Baudi di Verme. Good illustrated catalogue (1890), 4 fr. — The art collections of the Savoy were founded by Charles Emmanuel I. (1580-1630).

and were largely increased in 1741 by the purchase of Prince Eugene's valuable gallery, which included many Netherlandish works. A number of the paintings carried off by the French in 1793 remained in Paris after the conclusion of peace in 1815, and in 1892, the rest, which had meantime been scattered through various palaces, were collected to form a public gallery in the Palazzo Madama. They were transferred to the Accademia in 1886.

The collection is important for the study of *Maestro d'Alba* (1470-1528) and his pupil *Defendente Ferrari*, and of *Giandomenico Ferrer* (c. 1471-1540), who was inspired by Leon. da Vinci and influenced by Perugino (Nos. 46 and 51). *Sodoma* (c. 1480-1549), who originally belonged to the Lombard school, is well represented. *Luca di Creda* (1459-1537) *Madonna*, No. 115, of his best period, shows that he was influenced by Leon. da Vinci. Among numerous and important works of the old Netherlandish school are. 188. *Petrus Christus*, 202. *Mening*, 274. Sketch by *Rubens*; 17, 204, 270, 288. by *Van Dyck*.

I Room. Princes of the House of Savoy. 1. *Herzog Ernst*, King Charles Albert; 2. *von Schuppen*, Prince Eugene; 12. *N. Mignard*, *François d'Orléans*, first wife of Charles Emmanuel II.; 17. *Van Dyck*, Prince Thomas (1684).

II Room. Chiefly Piedmontese masters of the 14-16th cent.; 21. *Bernardo da Modena*, *Madonna* (1570); *Maestro d'Alba*, 22. St. Francis receiving the stigmata (1500); 23. *Madonna with St. John the Baptist*, James Hugh, and Jerome (the painter's masterpiece; 1400); 24. St. Altar-wings with St. Louis of Toulouse and St. Peter, Paul, and S. Vincent; 25. *Defendente Ferrari*, 26. Betrothal of St. Catherine, 27. *Madonna with St. Michael and Barbara* (on the predella of the ancient frame, the Legend of St. Barbara), 28. *Saints*.

III Room. *Giandomenico Ferrer*, 29. Visitation, 30. St. Peter and donor, 40. Joachim driven from the Temple, 41. *Madonna enthroned and two saints*, 50. *Crucifixion* (in distemper), 51. *Lamentation*.

IV Room. *Sodoma*, 52. Holy Family, 53. *Lavetta*, 54. *Madonna enthroned with St. Jerome*, John the Evangelist, Lucia, and Catherine.

V Room. Piedmontese masters of the 17th and 18th centuries.

VI Room. Tuscan School (15-16th cent.) 108, 109, *Fra Angelico da Fiesole*, Adoring angels; 108. *Style of Sandro Botticelli*, Triumph of Chastity; 110. *Botticelli*, *Madonna*; 112. *Frontispiece*, Annunciation; 113. *School of Botticelli*, Tobias with the three angels; 114, 115. *Luca di Creda*, *Madonnas*; 117. *Fra Felice*, Tobias and the archangel Raphael; 120, 121. *Don. Bramante*, Eleonora de Toledo and her husband Cosimo I of Medici; 122. *Don. Peruzzi*, 123. Head, 124. Design of a facade (drawing).

VII Room. Various Italian Schools (15-16th cent.) *Andrea Bregno*, 124. St. Ambrose preaching and consecration of St. Augustine, 125. *Madonna*; 126. *Giampietrangeli*, 28. Catherine and Peter Martyr; 127. *Paolo da Brescia*, *Madonna and four saints* (triptych, 1400); 128. *After Raphael*, Portrait of Pope Julius II. (p. 207); 129. *Raphael*, *Madonna della Tozza* (a very fine picture, but the original is at Munich); 130. *Fra Paolo*, Good copy of Raphael's Entombment in the Borghese Gallery at Rome (1615). *Giulio Clovio*, 131. 'U. Scattolone Sudario' (comp. p. 34); 132. *Garcia*, The boy Jesus in the Temple; 133. *Lea*, *Madonna*, *Madonna and saints*; 137. *Stro. Bellini*, *Madonna* (ruined by retouching); 138. *Fra. Fra. Entombment* (1615); 139. *Fra. St. Jerome* (a late work; injured); 140. *Gregorio*, *Madonna*, *Madonna*; 141. *Madonna*, *Madonna and saints* (much retouched); 142. *After Fra. Pope Paul III* (original at Naples). — The Atrium Room and Room IX contain a collection of drawings, engravings, and woodcuts by old masters (changed from time to time).



The spacious **PIAZZA SAN CARLO** (Pl. D, E, 3) is embellished with an equestrian statue of Duke Emmanuel Philibert, in bronze, designed by *Moretti* (1838). The relief on the W. side represents the Battle of St. Quentin (1557); that on the E. side the Peace of Cateau-Cambrésis (1559), by which the duchy was restored to the House of Savoy; the duke as 'pacem redditorum' is in the act of sheathing his sword. — The two churches on the S. side of the piazza are **SAN CARLO** and **SANTA CRISTINA**, both founded at the beginning of the 17th cent., with façades of later date, that of S. Cristina by Juvara (1718), that of S. Carlo by Grassi (1836). S. Carlo contains a monument of the condottiere Francesco Maria Braglia and a high-altar-piece by *Moretti*.

The **VIA ROMA** leads from the Piazza San Carlo to the N. to the Piazza Castello (p. 26), and to the S., passing the *Galleria Nazionale* (Pl. D, 4), built in 1889, to the Piazza Carlo Felice (p. 36) and the central railway-station, to the E. the Via Maria Vittoria, with the *Pal. della Camera* (Pl. 41, E 3, at the corner of the Via Carlo Alberto), the residence of the Duke of Aosta, leads to the Piazza Carlo Emanuele Secondo (see below). — No. 32 in the Via dell' Ospedale is the *Museo Industriale Italiano* (Pl. 39, E 4; adm. see p. 27).

The **AGIOLA BALBO** (Pl. E, 4), close by, is adorned with a monument to *Donato Minni* (comp. p. 267), by *Vale*, and with statues of *Carlo Balbo* (1769-1800), the minister and historian, by *Vale*, of the Piedmontese general *Dave*, by *Albertoni*, and of *Giuseppe Medea*, by *L. Bisti*. — To the N.E. are the grounds of the Piazza Cavour (Pl. E, F, 4), with a statue of the general and statesman *Count Robiano* (1828-78) and a bust of the *Marschese Du di Villamarina*, the statesman, by *O. Tabacchi*. — Further on, in the direction of the Piazza Maria Teresa (Pl. F, 4), is a monument, by *Battì*, to *Gen. Guglielmo Pepe* (d. 1808), the gallant defender of Venice in 1848. — A few paces to the S., in the Via Mazzini, stands the domed church of *San Massimo* (Pl. E 4), built in 1645-64 by *C. And*. The interior contains good modern frescoes and some statues by *Albaroni*.

The Piazza Rodoni (Pl. E, 4), to the S.W. of the Agiola Balbo, is adorned with an equestrian statue, in bronze, by *Grimaldi* (1881), of *General Alfonso Lamarmora* (d. 1878), well known from the Crimea and the war of 1866.

In the centre of the **PIAZZA CARLO EMANUELE SECONDO** (Pl. E, 3, 4), commonly called the 'Piazza Carlina', rises the imposing Monument of Cavour, 48 ft. high, by *Stev. Dupré*, erected in 1873. Grateful Italy presents the civic crown to the creator of Italian unity, who holds a scroll in his left hand with the famous words 'libera chiesa in libero stato'. The pedestal is adorned with allegorical figures, the reliefs represent the return of the Sardinian troops from the Crimea, and the Paris Congress. — A tablet at Via Cavour, No. 8, marks the house (Pl. D, 4) in which *Count Camille Cavour* (1810-61) was born.

Adjoining the *Pal. Reale* (p. 26) on the N.W. is the Cathedral (*San Giovanni Battista*; Pl. E, 2), erected on the site of three earlier churches in 1492-98 by *Alce del Caprina* of Florence, in the Renaissance style. The upper part of the tower dates from 1648.

The interior consists of nave, aisles, and transept, with an octagonal dome. Over the W. portal is a copy of *Leon. da Vinci's Last Supper*.



(p. 136). Over the second altar on the right is an altar-piece (Madonna and saints) by *Defendente da Ferreri* (restored in 1880). Frescoes on the ceiling modern. The seats of the royal family are to the left of the high-altar.

Behind the high-altar is the *Cappella del Santissimo Sudario* or *della Sindone* (open during morning mass till 9 o'clock; reached by 87 steps to the right of the high-altar), constructed in 1694 by *Guarini*. It is a lofty circular chapel of dark brown marble, contrasting strongly with the white monuments, separated from the choir by a glass partition, and covered with a curiously shaped dome. The monuments were erected by King Charles Albert in 1842 to the memory of illustrious members of his family (r.) *Emmanuel Philibert* (d. 1800), 'restitutor imperii', by *Pompeo Marchesi*; *Prince Thomas* (d. 1856), 'qui magno animo italicam libertatem armis adseculit nec prius cliviscare destitit quam vivere', by *Gaggini*; *Charles Emmanuel II* (d. 1678), by *Fraccaroli*; *Amadeus VIII* (d. 1601), by *Onciatori*. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *Santissimo Sudario* or *Sindone*, a part of the linen cloth in which the body of the Saviour is said to have been wrapped. This was brought from Cyprus to Chambéry in 1622 and since 1878 has been preserved at Turin.

From the Piazza San Giovanni we pass to the W. through the Via Quattro Marzo to the Palazzo di Città (see below). A monument, by *O. Tabacchi*, at the intersection of this street with the Via Porta Palatina, commemorates *G. B. Bottero* — In the N. portion of the Via Porta Palatina rises the Porta Palatina, or *Pulsar delle Torri* (Pl. F, 2; p. 27), a Roman gateway with two sixteen-sided brick towers, now fitted up as a drawing-school. — At the S. end of the street, to the right, is the church of *Corpus Domini* (Pl. D, E, 2), erected in 1610 by *Ascanio Vittorini*, on the site of a chapel built in 1543 to commemorate a miracle of the Host (1524). The interior was altered in 1753. — In the adjacent church of *Santo Spirito*, dating from 1610 and restored in 1743, *Rousseau*, an exile from Geneva, at the age of 16, became a Roman Catholic in 1726, but he again professed Calvinism at Geneva in 1754.

The Piazza del Palazzo di Città, a few paces to the W., is adorned with a monument to *Amadeus VI.* (Pl. 21), the 'Conte Verde' (p. 24), conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group by *Palagi* (1863).

The Palazzo di Città (Pl. D, 2), or town-hall, was erected by *Lanfranchi* in 1669. The marble statues beside the entrance of (l.) *Prince Eugene* (d. 1736; by *Simonetta*) and (r.) *Prince Ferdinand* (d. 1855; by *Dini*), Duke of Genoa and brother of Victor Emmanuel II., were erected in 1858; that of *King Charles Albert* (d. 1849), by *Cauda*, in the colonnade to the left, was erected in 1859, that of *King Victor Emmanuel II.* (d. 1878), by *Vela*, to the right, in 1880.

The Via Milano leads hence to the N. to the church of *San Domenico* (Pl. 8, D 2; founded in 1354 and frequently restored), which contains a Madonna and St. Dominic by *Guercino*; and the Via Corte d'Appello to the W. to Piazza Savoia (Pl. D, 2), in which rises an obelisk, 75 ft. in height, commemorating the abolition of ecclesiastical jurisdiction by the minister *Siccardi* in 1860. — A few yards to the W., in the Via del Carmine, is the *Chiesa del Carmine* (Pl. 1, C, D, 2), designed by *Juvara* (modern facade).

The Via della Consolata leads from the Piazza Savoia to the N. to the church of La Consolata. At the S. end of this street (No. 1) is the *Palazzo Passena* (Pl. 45; D, 2), built in the 18th cent. by Planteri, a pupil of Juvara, with an imposing hall and staircase.

La Consolata (Pl. 2; D, 2), formed by the union of three churches, is a building in the baroque style, erected by Guarini in 1679, and decorated by Juvara in 1714. The oval church of *Sant' Andrea* is adjoined by a *Campanile* (10th cent. ?), a relic of the convent of Sant' Andrea, and beyond the hexagonal *Santuario della Consolata*, which contains a highly revered Madonna, we enter a circular *Sacristy*, forming the third member of the group. The passage on the right is hung with votive pictures. A new chapel to the left contains kneeling statues in marble of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel II. (both of whom died in 1855), by Vela, erected in 1861.

A little to the W. E., and intersected by the Corso Regina Margherita, lies the *PIAZZA EMANUELE FILIBERTO* (Pl. D, E, 1, 2), adjoined on the W. by the *Piazza del Molini*. To the N. of the latter runs the *Via Ponte Morca* (Pl. E, 1), on the right side of which is the church of *San Giacchino* (Pl. 12), a basilica in the Lombard style, with a campanile 150 ft. high erected in 1578-82 by Count Ceppi. — The street then crosses the *Dora Riparia* by the *Ponte Masca*, a handsome bridge of one arch, constructed in 1880, and affording a fine view of the Superga and of the Graian Alps.

From the *Piazza Castello* (p. 28) the *Via Garibaldi* leads to the *PIAZZA DELLO STATUTO* (Pl. C, 2), with the huge *Mont Cenis Tunnel Monument*, by Tabacchi (1879): the Genius of Science soars above a pile of granite rocks, on which lie the stupefied and conquered giants of the mountain. On a tablet are the names of the engineers.

From the *Via Garibaldi* we proceed to the S. by the *Corso Siccardi* to the *Giardino della Cittadella* (Pl. C, D, 2), where statues were erected in 1871 to *Brofferio* (d. 1866), poet and radical politician, and opposite, in 1873, to the jurist *G. B. Cassinis*. — Farther on, at the corner of the *Via della Cernaia*, is a monument by *Gius. Bogliani* (1834) in memory of *Pietro Micca* (Pl. 35; C, 3), the heroic 'soldato minatore', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite is a bust of *Al. Borella*, the author, and in the *Via della Cernaia* rises the statue of *General Alex. Lamarmora* (d. 1865 in the Crimea), by Cassano (1867).

The *Maschio della Cittadella* (Pl. 20; C, 3) is the former entrance to the citadel, erected in 1585 and nearly all pulled down in 1857. A marble tablet above the gateway commemorates the Italian soldiers who fell in Africa in 1887. The interior accommodates the *Museo Nazionale d'Artiglieria*, a collection of ordnance from the 14th cent. to the present day; adm. only by permission from the 'Direzione dell' Officina di Costruzione d'Artiglieria'.

In the **PIAZZA SOLFERINO** (Pl. D, 3) rises an equestrian statue of Duke *Ferdinand of Genoa* (p. 54), by Balzico (1877); the duke is represented as commander at the battle of Novara (p. 63), with his horse mortally wounded. The gardens of the piazza contain monuments of *General Garibaldi de Sonar* (d. 1867), by Dini, and the historian *Giuseppe Le Farina* (d. 1865), by Auteri. — To the S. E. of the Piazza Solferino, in the Via dell' Arsenal, stands the *Artillery Arsenal* (Pl. D, 4), founded in 1623.

Farther on the Corso Siccardi intersects the **PIAZZA VITTORIO EMANUELE SECONDO** (Pl. C, 4), in which was unveiled in 1899 the Monument of Victor Emmanuel II., by P. Costa (d. 1901). The base, adorned with four heraldic eagles, over which are allegorical figures, is surmounted by four Doric columns of red Savone granite, supporting a colossal statue of the king. The total height of the monument is 125 ft.

To the S. of the Piazza, Corso Siccardi 30, is the **Museo Civico or Municipale d'Arte Moderna** (Pl. B, C, 4; adm., see p. 77).

In the vestibule marble sculptures *Cameo*, *Sappho*, *Feda*, *Dante*; *Fantascienti*, *Eva*; *Francesca of Naples*. \*Crucifixion of *Isabella*, extremely realistic (1800). *St. James*, *The Kiss of Judas* (bronze, 1844). Eight rooms contain modern Italian paintings. — On the upper floor is the *Museo del Risorgimento*, illustrating the war of independence.

The broad **CORSO VITTORIO EMANUELE SECONDO** (Pl. A-E, 3, 4), intersecting the entire town, leads past the *Central Station* (p. 25; on the right) to the *Giardino Pubblico* (p. 38) and the *Ponte Umberto Primo* (p. 38). — In front of the station, to the left, extends the **PIAZZA CARLO FELICE** (Pl. D, 4), with its tasteful gardens, adorned with a bronze statue of *Massimo d'Azeglio*, patriot, poet, and painter (1798-1866), by Balzico, erected in 1873. This piazza is adjoined by two smaller ones: the *Piazza Paleocapa* to the W., with the statue of the minister of that name (d. 1869; Pl. 36), and the *Piazza Lagrange*, on the E., with the statue of L. Lagrange, the mathematician (d. 1813 at Paris, Pl. 31).

To the E. of the Piazza Carlo Felice is the **Waldensian Church** (*Tempio Valdese*; Pl. D, E, 4, 5; see p. 42), the first Protestant church built at Turin after the establishment of religious toleration in 1848. A few paces farther on, also to the right, rises the church of *San Giovanni Evangelista* (Pl. E, 5), built by Count Mella in 1882.

In the Via San Secondo, to the S. of the Corso Vittorio Emanuele Secondo, rises the church of *San Secondo* (Pl. 14; C, 4), completed in 1852 in the Lombard style, with a campanile 170 ft. high. — A little to the S.W. of the Waldensian church, at the corner of the Via Sant' Anselmo and the Via Pie Quinto, is the *Synagogue* (Pl. 52, D, 5), in the Moorish style (1894). — In the Piazza *Sanuso*, to the S.W., is the church of *San Pietro e Paolo* (Pl. 14; D, 5), with a Byzantine façade (1695).

In the **VIA DI PO** (p. 28), which leads to the S.E. from the Piazza Castello, on the left (No. 17), is the **University** (Pl. E, 3; 2500 students), erected in 1713 from designs by *Ant. Ricca*, with a handsome court. It contains a *Museo Lapidario* of Roman antiquities, chiefly inscriptions. Marble statues have been erected here of *Carlo Emanuele III.* and *Vittorio Amadeo II.* (at the entrance), both by

the brothers Collino; of the physicians, *Prof. Riberi* (d. 1861), by *Albertoni*, *Dr. L. Gallo* (d. 1857), by *Vela*, and *Prof. Timermann* (d. 1875), by *Tabacchi*; and of *Pescatore*, the jurist, by *Dini*. The *University Library*, now the *Biblioteca Nazionale* (adm., see p. 28), was founded in 1720 by *Vittorio Amadeo II.*

The nucleus of the collection, which numbers over 300,000 printed vols. and 4138 MSS., consists of the former library of the house of *Savoie* and some valuable MSS. from *Bobbio* (p. 334). There are numerous Oriental MSS., about 400 Greek MSS. (including *Theodore's Commentary on the Minor Prophets*, with Byzantine miniatures; 9th cent.), and 1200 Latin MSS., including palimpsests of *Cicero* and *Cassiodorus*, the *Theodosian codes*, two Irish MSS. of the 7th cent., and *Pliny's Historia Naturalis*, with miniatures of the school of *Master of the Book of Hours*. — Among the 1086 incunabula is the *Rationale* of *Guillelmo Duranti*, printed by *Fust* at *Mayence* in 1480. The library contains also many old editions and a copy of the great Bible of *Plantin*, presented by *Philip II* of Spain to *Charles Emmanuel*. Some old playing-cards (15th cent.), *Fr. Bacon's* map of the world (1670), and about 10,000 woodcuts and engravings of various schools are also among the treasures of the library.

No. 6, to the right in the *Via Accademia Albertina*, is the *Accademia Albertina di Belle Arti* (Pl. E, F, 3; adm., see p. 28), founded in 1652, and transferred hither in 1833. It contains a small collection of pictures. Among the best of the older works (many copies) are: 126 *Quinten Matsys* (?), *Head of Christ*, 140, 141. *Fra Filippo Lippi*, *Four Fathers of the Church* (wings of altarpiece). Also numerous \*Cartoons by *Gaudenzio Ferrari* and *Bernini*, and a cartoon of *Leon. da Vinci's St. Anna with the Virgin and Holy Child* (not genuine).

The *Via Montebello*, the next cross-street, leads to the so-called *Mole Antonelliana* (Pl. F, 3; adm., see p. 27), begun in 1863 as a synagogue by *Al. Antonelli* (d. 1888) and completed by the city in 1878-89. It will be fitted up as a *Museo del Risorgimento* (comp. p. 36). It is a square building (44 yds. each way) resembling a tower, with a singular façade formed of several rows of columns, its height to the head of the copper statue (13 ft. high) at the top is 588 ft. (*Washington Obelisk* 555 ft.). The dome is striking from its bold disregard of the ordinary technical rules of construction. The hall beneath the dome is 84 ft. square and upwards of 300 ft. high, and contains three galleries one above the other. The uppermost gallery commands a splendid \*View of the city and the Alps, best by morning light. (Comp. the *Panorama*, p. 38.)

The prominent heights are: to the N, the snowy peaks of *Monte Rosa* (15,325 ft.), to the N.W., the *Gran Paradiso* (13,324 ft.), more to the W. is the *Monte Mucrone* (11,604 ft.), concealing *Mt. Cenis*; then, to the left, the valley of *Susa* (p. 4.), with the *Sagra di San Michele* (p. 3) on a conspicuous hill; farther to the S.W. *Monte Viso* (12,670 ft.).

In the *Via di Gaudenzio Ferrari*, No. 1, is the *Museo Civico or Municipale d'Arte Antica* (Pl. F, 3; adm., see p. 27).

**GROUSE FLOOR.** Early sculptures, early medieval relief of the *Madonna*, terracotta, wood-carvings of the 14-15th cent., a model of a large Venetian galley (poets) of 1730. — **FIRST FLOOR.** 1st Room. Paintings by *G. Mantegna*, *Jan Vitoria*, etc. — 2nd Room. Paintings by *Seguardini*, *Luca Ferraio*, *Ant. Vivarini*, and *Claudio Bassano*, *Polidoro da Caravaggio*, *Fra-*

trait of Giov. Maria della Rovere, painted in 1512 by order of Pope Julius II. The central case contains illuminated manuscripts; missal of Card. Dom. della Rovere (15th cent.); statues of the town of Turin. — 3rd Room. Furniture, clocks, instruments. — Sacro Floor. 4th Room. Inlaid wood-work, iron and brass works. — 5th Room. Weapons, bronzes, medals, plaquettes, church utensils, locks, keys. — 6th Room. Enamels from Venice and Limoges, precious stones, stained glass, glass vessels, clocks. — 7th Room. \*Collection of Eglomisés (painted glass, 14-16th cent.) — 8th Room. Ceramic ware of foreign countries (porcelain from Dresden, Berlin, Sèvres, and Vienna). — 9th Room. Italian ceramic ware, including fine majolica (15-18th cent.) — 10th Room. Sculptures in marble, stucco, ivory, and wood. Six pieces of sculpture from the tomb of Gaston de Foix (p. 131), by *Bontemps*. — 11th Room. Textiles. — 12th Room. Embroideries, costumes. — 13th and 14th Rooms. Furniture; wood-carvings. — 15th Room. Choir-stalls from the abbey of Staffarda. — 16th and 17th Rooms. Furniture of the 17th and 18th centuries.

The Via di Po (p. 37) ends at the large PIAZZA VITTORIO EMANUELE PRIMO (Pl. F, 4), on the other side of which is the handsome *Ponte Vittorio Emanuele Primo* (Pl. F, G, 4), crossing to the *Gran Madre di Dio* (see below). From the S. side of the piazza the *Corso Cairoli* (Pl. F, 4, 5), adorned with a *Monument of Garibaldi* by Tabacchi (1887), leads up the river to the *Ponte Umberto Primo* (Pl. F, 5), the new iron bridge at the E. end of the *Corso Vitt. Emanuele II.* (p. 36), and to the *Giardino Pubblico*.

The *Giardino Pubblico* or *Parco del Valentino* (Pl. E, 5-7), an attractive promenade (café-restaurant), was in 1902 the site of the International Exhibition of Industrial Art. It comprises also the *Botanical Garden* and the \**Castello del Valentino*, a building in the French style with four towers, begun in 1650 for the *Madama Reale* Christine, wife of Vittorio Amedeo I., by a pupil of Sal. Debrone, but left unfinished. The château is now occupied by the *Polytechnic School* (*Reale Scuola d'Applicazione per gli Ingegneri*). In the court is a bronze statue of *Quintino Sella*, the scholar and statesman, by Cea. Reduzzi (1894). On the S. side of the garden is the *Castello Medioevale* (adm., see p. 27), a reproduction of a castle of the 15th cent., erected for the exhibition of 1884 (restaurant).

On the *Right Bank* of the river, at the E. end of the *Corso Vittorio Emanuele Secondo* (p. 36), stands the large *Crimeria Monument* (Pl. 25; F, 5), by Luigi Balli, erected in 1892 to commemorate the war of 1855-56.

The *Via Moncalieri* leads from the bridge to the left, along the bank of the river, to (5 min.) the *Monte dei Cappuccini* (Pl. F, G, 5; 955 ft. above the sea), a wooded hill rising 164 ft. above the Po and ascended by a cable-tramway (return-fare 15 c.). At the top are a Capuchin monastery, founded in 1588, the church of *Santa Maria del Monte*, a small garden-restaurant, and a *Station of the Italian Alpine Club*, with maps and other collections, and a *belvedere* (adm., see p. 27). The \**View* (best by morning-light) embraces the river, city, plain, and the chain of the Alps in the background, comp. the opposite *Panorama*.

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## Panorama delle Alpi dalla Mole Antonelliana



Near the Monte del Cappuccini, opposite the Ponte Vittorio Emanuele Primo (see above), stands the large domed church of *Gran Madre di Dio* (Pl. G, 4), erected by *Ferd. Bonsignore* in 1818-31 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. In front of the church rises a *Monument of Victor Emmanuel I.* (d. 1824), by Gaggini. — A few hundred yards to the E. is the *Villa della Regina* (Pl. H, 5), now a school for the daughters of officers who have fallen in battle.

The Cemetery (*Campo Santo Generale*; Pl. G, H, 1),  $1\frac{1}{4}$  M. to the N.E. of the Piazza Castello (open 10-4 in winter in fine weather, in March, April, Sept., and Oct. 9-6; in summer 8-12 and 2-7), is entered from the end of the Via Catania, which is reached from the Ponte delle Beune by the Strada del Regio Parco, a shady avenue (steam-tramway from the Piazza Emanuele Filiberto, p. 36). In the front section, to the left by the wall, is the tomb of *Stelio Pella* (d. 1864); in the section behind we observe the names of *D'Azeglio*, *Bava*, *Brofferio*, *Gioberetti*, *Pepi*, *Pinelli*, and other eminent Italians. — At the S. end is a *Crematorium* (Pl. G, H, 1, 2); adm. 9-12.

The *\*Superga* (2205 ft.), the royal burial-church since 1778, conspicuously situated on a hill to the E. of Turin, is well worthy of a visit. A steam-tramway plies from the Piazza Castello to the village of (3 M.) *Sassi* in  $\frac{1}{2}$  hr.; thence we reach the top by cable-tram in 20 min.; no change of carriages in the case of *treni diretti*; return-fares to Sassi 60 or 50 c., to the Superga 3 fr. 10 or 2 fr. 26 c. (on Sun. and holidays 2 fr. 40 or 1 fr. 75 c.). From Sassi the top may also be reached on foot in  $1\frac{1}{2}$  hr. by a shady road (to the right as we quit the station, then by the first turning to the left).

The Superga, a votive offering dedicated by Victor Amadeus II. on the occasion of the raising of the siege of Turin in 1706 (p. 24), and erected in 1717-31 from designs by *Jacopo*, is a handsome edifice with a lofty dome and an imposing portico in the style of an antique temple, and has a spacious octagonal interior. It includes a library and a suite of royal apartments (never occupied). We enter by the door on the left of the church. In the interior (closed 12-2) are shown a room hung with indifferent portraits of all the popes, the church, the Archangel Michael contending with the Devil, a marble group by *Carlo Finelli* (1842), and the crypt containing monuments of the kings from Victor Amadeus II. to Charles Albert, and of Queen Maria Adelaide (p. 36) and Duke Amadeus of Aosta (d. 1890). The dome (245 ft. high; 311 steps) commands a splendid \*View of the Alps, from Monte Viso to the Adamello Group (comp. p. 38, and Cherubini's relief in the station-building), the Apennines, the valley of the Po, and the vine-clad hills of Montferrat. — *\*Albergo Ristorante della Ferrovia Punicolare*, d&g. 2, D. 3-4, pens 7 fr.; *Ristorante Belvedere*, d&g.  $1\frac{1}{2}$ , D. 2-3 fr., plainer.



To the S. of Turin, on the line to Genoa (R. 11b) and connected with Turin by steam-tramway also (p. 26), lies *Moncalieri* (*Albergo Reale*), a pleasant little town of 10,000 inhab., picturesquely situated on a chain of hills, and commanding a superb view. On a height above the village is the royal Chateau (16th cent.; rebuilt 17th cent.), in which Victor Emmanuel I. died in 1824. The picture-gallery in the W. wing contains a series of large paintings illustrating the history of the House of Savoy. The last of the series, 'Delivery of the Placate of Tuscany by Baron Blacas in 1800', is interesting from its numerous portraits (see 1/2-1 fr.). A horse tramway runs to the chateau from the terminus of the steam-tramway.

About 8 M. to the S.W. of Turin (steam-tramway, see p. 26) lies *Stupinigi*, a royal chateau, erected from designs by Juvara in the reign of Charles Emmanuel III. and occupied since 1000 as a summer-residence by the Queen Dowager Margherita. It contains several rooms with fine frescoes and is surrounded by an extensive deer-park (*Albergo del Grand Veneur*, at the back of the chateau, moderate).

Another steam tramway (p. 26) connects Turin with *Carignano*, a town with 4800 inhab. and several fine churches, situated on the highroad to *Nice*. *San Giovanni Battista* was erected by Count Albert; *Santa Maria delle Grazie* contains a monument to Bianca Palmolegus, daughter of Guglielmo IV, Marquis of Monferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was brought up. — *Carignano*, with the title of a principality, was given as an appanage to Thomas Francis (d. 1666), fourth son of Charles Emmanuel I., from whom the present royal family is descended. — Steam-tramway to *Carmagnola*, see p. 47.

### 8. The Alpine Valleys to the West of Turin.

Strangers are not allowed to approach within 1 kilometre (1/2 M.) of any frontier-fortress; and photographs must not be taken within 10 kilometres (6 M.) of a fort.

a. FROM TURIN TO CERESOLE REALE. To (28 M.) *Cuorgnà*, railway in 1 3/4-2 hrs. (fares 3 fr. 45, 2 fr. 15 c.). The trains start at the *Stazione di Porta Susa* (p. 25). The most important intermediate stations are (22 M.) *Rivarolo (Canavese)* and (26 M.) *Valperga*, the latter commanded by the (1 1/4 hr.) *Santuario di Belmonte* (2880 ft., view), founded by King Arduin (p. 61) in 1010 and restored in 1800. — From *Cuorgnà* (1350 ft., Alb. della Corona Grossa; Caffè-Restaurant de Paris, omn. to Locana twice daily in 2 1/4 hrs., 1 1/2 fr., one-horse carr. to Noasca 16, two-horse 27 fr., carr. from the Grand Hôtel at Ceresole Reale meet the first morning train) a road ascends to the W. through the valley of the Orco (*Val Locana*) via (3 1/2 M.) *Ponte Canavese* (1443 ft.; Alb. del Valentino), a picturesque little town at the mouth of the Val Soana, *Locana* (2025 ft.; Corona Grossa; Tre Pernici; Cervo), and *Ferebecche* (p. 59) to (20 M.) *Noasca* (3480 ft.; \*Alb. Reale, R. 3 1/2, d. 2 1/2, D. 3 3/4 fr.). In the neighbourhood is the pretty waterfall of the *Noaschetta*. — A bridle-path (mule 6 fr.) leads from Noasca through the wild gorge of the Orco (the '*Scalari*' or '*Scalce*' di *Ceresole*') to (2 hrs.) —

*Ceresole Reale* (4905 ft.; \*Grand Hôtel, R. from 3 1/2, B. 1 1/2, d. 3, D. 4, pens. incl. wine 12 fr.; Antico Stabilimento; Alb. Lavagna; Alb. della Gallia, Bellagarda, well spoken of), a village with 272 inhab., situated in a wide valley at the N.E. base of the

four-peaked *Levanna* (11,876 ft.), is frequented as a summer-resort for its chalybeate spring.

**Excursions** (guides, *Fausto Colombo, Bart. Balanda*, 5-6 fr. per day; mule and driver 10 fr.). *Via Grossa* and through fine fir-woods to the (1 hr.) *Alpi Crestone* (5708 ft.), the (1 hr.) *Alpi Lina*, and the (2 hr.) *Lago di Sallagarda* (7340 ft.), on the N.E. slopes of the *Monte Sallagarda* (9642 ft.). — *Via Fura* to the (2 hrs.) *Lago di Dru* (8430 ft.), affording a fine view of the *Levanna* (11,200 ft.). — From the (1½ hr.) *Pavocchia* (p. 51) to the (2½ hrs.) *Alpi di Nal* and the *Lago di Nal* (7640 ft.), at the foot of the vast *Nal Glacier*. — Over the *Col de Stival* to *Val Anseromate* (with ascent of the *Gran Paradiso*) and *Villanova* (Aosta), see p. 55; to *Cogne*, see p. 59.

**b. FROM TURIN TO LANZO**, 20 M., railway in 1¼ hr. (fares 3 fr. 35, 2 fr. 25, 1 fr. 50 c.), starting from the *Via Ponte Mosca* (p. 36). — 4½ M. *Venaria Reale*, with the ruins of a royal hunting-château, at the influx of the *Cervone* into the *Stura*. The train crosses both streams and ascends the valley of the latter. — 13 M. *Civita*, with a Gothic church of the 13th century. — 20 M. *Lanzo Torinese* (1770 ft.; *Posta; Europa; Rail. Restaurant*), prettily situated on a hill, with a ruined castle, and surrounded with villas.

*Lanzo* is the best starting-point for excursions in the three *Vallée* or *van Uren* *Stura*. The southernmost of these is the *Vallée di Fio*, through which a road leads to the village of *Fio* (2475 ft.). — In the middle is the *Vallée d'Ala*, which diverges from the N. or chief valley at *Ceres* (2310 ft.). *Alb di Ceres*, dd) P/A, D B/A, pens 7½ fr., and contains the villages of *Alb di Stura* (2545 ft.) and *Salme* (4785 ft., *Alb Reale*). Between the two villages is the fine waterfall of the *Gorgio di Mondrone*. — Through the northernmost, or *Vallée Grande*, a road ascends via *Chialamberto* (2008 ft.) and *Grossocelle* (3015 ft.) to *Forno Alpi Grate* (3835 ft.), at the S. base of *Monte Levanne* (see above). — An interesting excursion may also be made to the valley of the *Fesso*, and to the *Santuario di Sant' Ignazio* (3070 ft., 1½ hr.). The *Ponte del Re*, which crosses the *Stura* near *Lanzo* with an arch of 120 ft. in width, was built in 1578. — See C. Ratti's '*De Torino e Lanzo e per le Valli della Stura*' (Casanova, Turin).

**c. FROM TURIN TO SUSÀ**. — To (28 M.) *Bussoleno* by the *Mt. Conis Railway*, see pp. 3, 2. To the left, above *Sant' Ambrogio*, appears the abbey of *Sagra di San Michele* (p. 3). — From *Bussoleno* a short branch-line (4½ M., in ¼ hr.) runs to *Susà* (1625 ft., *Sole*), a small and ancient town (5023 inhab.), the Roman *Segusio*, picturesquely situated on the right bank of the *Dora*. A garden on the W. side of the town contains a *Triumphal Arch*, 44 ft. in height, 50 ft. in width, and 23 ft. in depth, with projecting *Corinthian columns* at the corners and sacrificial scenes on the frieze, erected according to the inscription in A.D. 8 to *Augustus*. There are also a few other Roman relics. The church of *San Giusto* dates from the 11th century. On the opposite bank of the *Dora* rises the ruined castle of *Brusetta*.

**d. FROM TURIN TO TORON PELLION**, 34½ M., railway in 2¼-2½ hrs. (fares 5 fr. 15, 3 fr. 85, 2 fr. 55 c.). — The train diverges from the *Genoa line* (p. 48) at *Sangone* and turns to the S.W. — 15½ M. *Atrassu* (2450 ft.), whence a branch runs to *Saluzzo* (22½ M.; passing *Moretta*, p. 43). — 24 M. *Pinerolo*, Fr. *Pignorol* (1912 ft.; *Compagn; Cannoni d'Oro*), a town with 18,000 inhab., long the

residence of the Acaja family in the middle ages, contains an old Cathedral (11th cent.), and a monument to *Gen. Brignone* by Tassi. A new vault (1898) in the church of *San Maurizio* contains the tombs of eight princes of Savoy, from Philip of Acaja (d. 1334) to Duke Charles I of Savoy (d. 1490).

A steam tramway runs hence to Courmayeur and Salines (see p. 51). Courmayeur lies at the foot of the *Roos*, an isolated granite cone rising 600 ft. above the plain, the once fortified top of which commands a fine view of the Alps. From the 17th cent. onwards it was the seat of the now extinct Counts of Courmayeur. — Another steam-tramway runs from Pinerolo to *Avru* (*Argentine*), in the *Val Chisone*, whence a diligence plies to *Ferrero* and *Fonstreville*.

29½ M. *Bricherasio* (branch-line to Barge, see below). — 34½ M. *Torre Pellice*, *Fr. Tour-Péllis* (1970 ft., *Oves*, well spoken of, *Leone*, *Pens. Bel-Air*, 8-7 fr., *Pens. Suisse*, 6 fr., both well spoken of), a town of 5898 inhab. and the capital of the Waldensian Valleys.

The WALDENSIAN VALLEYS (*Valleys Fondées*), adjoining the French frontier, were the home of those well-known Protestant communities (about 20,000 souls) who have resided here for upwards of six centuries and were formerly so cruelly persecuted. The language of the valleys is French. After *Torre Pellice* the chief settlements are *Lucerna*, *Villar*, and *Stavel Pellice* (all three in the valley of the Pellice); *Angrogna*, in the beautiful valley of the same name to the N. of *Torre Pellice*; *San Geronzo*, in the *Val Chisone*; and *Ferrero* (see above), in the *Val Germanasca*.

8. FROM TURIN TO CRIMOLO. Railway to (37½ M.) *Barge* in 2½ hrs. (5 fr. 90, 3 fr. 40, 2 fr. 20 c.). — Our line diverges to the S. at (29½ M.) *Bricherasio* (see above) from that to *Torre Pellice* and runs via some unimportant stations to (37½ M.) *Barge*, with 9319 inhabitants. — From *Barge* roads lead in one direction to *Novello* (p. 43; diligence twice daily), and in the other to (3 M.) *Pussana* (p. 43) and up the valley of the Po to (9½ M.) *Crisuolo*, *Fr. Cruseol* (4580 ft., *Alb. del Gallo*). Near *Crisuolo* is the *Caverna del Rio Martino* (guide and illumination of the cave, 5 fr.).

*Crimolo* is the starting point for the ascent of *Monte Viso* (12,000 ft.), the highest summit of the Cottian Alps (not recommended to any but experts; guide 25 fr.). We follow the bridle-path leading to the W. to the *Col de la Traversette* (9770 ft.) as far as the (2 hrs.) *Pan del Re* (8000 ft.; small inn), near the source of the Po. Thence we proceed to the S., across the *Passo della Sanguette* (9700 ft.) to the (3½ hrs.) *Refugio Quintino Sella* of the Club Alpino Italiano (8840 ft.), in the *Val della Formella*. From this point we reach the summit by a stiff climb of 4 hrs. up the S. face. The summit commands a splendid panorama, embracing *Mont Blanc* and *Monte Rosa* on the N. — From the *Col de la Traversette* to *Abruzzo*, see *Doodler's Southern France*.

## 9. From Turin to Ventimiglia via Cuneo and Tenda.

114 M. Railway to (56 M.) *Cuneo* in 2½-3 hrs. ( fares 10 fr. 20, 7 fr. 20, 4 fr. 60 c.); thence to (37 M.) *Flavina* in 2 hrs. ( fares 5 fr. 5, 3 fr. 55, 2 fr. 25 c.). The railway is to be continued to *Ventimiglia*. In the meantime a Post Omnibus runs twice daily from *Vivaro* to (23 M.) *Ventimiglia* in 2½ hrs. Carr. and pass from *Tenda* to *Ventimiglia* 25 fr. — Beyond *Tenda* the road runs for some distance through French territory, so that the custom-house formalities have to be undergone twice.

From Turin to (18 M.) *Carmagnola*, see p. 47. — 24 M. *Racconigi*, with a royal chateau built in 1870, and since 1901 the summer-residence of the King, the park was laid out in 1788 in the style of Le Nôtre. — From (28 M.) *Casale Monferrato* branch-lines run E. to (8 M.) *Brt* (p. 47) and W. to (10 M.) *Moretta* (p. 41).

32 M. *Savigliano* (1060 ft., *Alb. Corona*), a town of 17,340 inhab., on the *Maera*. The principal church contains paintings by *Oliv. Ant. Nollari* (1577-1640), a native of the town. Bronze Statue of *General Arimondi* (d. 1806), victor at Agordat.

From *Savigliano* a branch-line (10 M., in  $\frac{1}{2}$  hr.; fares 1 fr. 80, 1 fr. 50, 50 c.) runs to —

*Saluzzo* (1187 ft., *Corona Grasso*, R. 2, B 1, de;  $3\frac{1}{2}$  D incl. wine 2 fr.), capital of the province (formerly marquisate) of that name, with 16,000 inhab., the seat of a bishop, and a flourishing trade and industries. The higher part of the town affords a fine survey of the Piedmontese plain. Among the quaint buildings in *Saluzzo* are the medieval *Torre del Comune* and the *Casa del Giustiziere* *Quattro* (16th cent.), now the *Museo Civico*. A visit should be paid to the church of *San Giovanni*, in the French Gothic style, with a reredoim altar. The late-Gothic interior contains the tomb of *Mar. vis. Lodovico II.*, by *Don. Brossa*, and many other sculptures by Lombard artists. A monument was erected here in 1888 to *Stefano Pissone*, the poet (d. 1884), author of '*Le Mle Prigioni*' and the tragedy of '*Francesca da Rimini*', who was born at *Saluzzo* in 1778 and expended his patriotic efforts by ten years imprisonment in *Santa Margherita*, the *Doges' Palace* (see p. 277), and the *Spilberg* at *Brera*. — Pleasant excursion to the *Castello della Manta*, once a chateau of the marquise, with frescoes (18th cent.).

From *Saluzzo* to *Cuneo*, 20 $\frac{1}{2}$  M., railway in  $1\frac{1}{2}$  hrs. (fares 2 fr. 80, 2 fr. 70, 1 fr. 75 c.). — Railway to (22 $\frac{1}{2}$  M.) *Arona*, see p. 41.

STRAID TRAMWAYS from *Saluzzo* to *Turin*, p. 20; to *Amorato*, p. 41; to *Vercelli*; and to (13 $\frac{1}{2}$  M.) *Passano* (p. 47) via (6 M.) *Novello*, where there is an ancient copy of *Leon da Vinci's Last Supper* (p. 186), with variations.

40 M. *Fossano* (1180 ft., *Road Restaurant*), with 18,175 inhab., situated on a hill on the left bank of the *Stura*, commanded by a castle, is the seat of a bishop and has an academy and mineral baths (branch-line to *Mondovì*, p. 47). — 47 M. *Cristallo*, a considerable place with remains of medieval fortifications.

55 M. *Cuneo*, or *Coni* (1722 ft., *Alb. Superbo*, *Barro di Ferro*, both well spoken of), the capital of a province, with 26,879 inhab., lies on a view-commanding hill at the confluence of the *Stura* and the *Gesso*. The fortifications have been converted into shady promenades, which afford splendid views of the Maritime Alps, of *Mte. Viso* (p. 42; N.W.), and the *Bonimanda* (p. 46, S.E.). In the *Piazza Vitt. Emanuele* is a monument to *Giuseppe Garibaldi*, erected in 1879. The *Franciscan Church* is in the Gothic style (13th cent.) Pleasant walk to the *Madonna degli Angeli*.

From *Cuneo* to the *Carte di Val Fuso* and to *Mondovì*, see p. 46, to *Saluzzo*, see above. — STRAID TRAMWAY from *Cuneo*, via *Caraglio*, to *Dronero*, situated to the W.W. in the *Maira* valley, and also to *Borgo San Dalmazzo* (see below).

The railway to *Viviers* at *Sint* traverses a plain covered with groves of chestnuts. — 63 M. *Borgo San Dalmazzo* (2070 ft.; *Tre Gatti*, *Drifino*), a small town with 4700 inhab., is overlooked by the church of *Madonna del Monastero* (view).

From Borgo San Dalmazzo a delightful excursion may be made to the Upper Valley of the Gesso (diligence daily in summer as far as the Terme di Valdieri). — The road ascends along the left bank of the Gesso to 6 M. Valdieri (2115 ft., *Corno Orsini*), which is the starting-point for an ascent of the *Monte Faby* (2115 ft.) an excellent point of view. — Beyond Valdieri a road leads to the left to Botroque (2025 ft.), \**Angelo*, unimproved *Maret*, a village of 2000 inhab. finely situated in a lateral valley 9/10 M. from Borgo San Dalmazzo. From this point ascent may be made to the *Monte Faby*, through which a road ascends in (2 1/2 hr.) a waterfall 17 ft. ft. high, to (2 1/2 hr.) the *Lake of Botroque* (2117 ft.) and on, past a picturesque waterfall to the 1 1/2 hr.) mountain side of *Botroque* (2075 ft. 2-hr. a *Genova* of the I & C), with a magnificent environment, a good starting-point for an ascent of the *Monte Argenteo* (4 hr., see below) and other mountain tours, to the top of the *Monte d'Orsi* (2115 ft., \**View*), and to 6 M. San Giacomo (good road through beech woods). From San Giacomo bridge paths lead to the glacier-filled head of the valley at the *Monte Tappia* and across the *Colli della Pineda* to (2 1/2 hr.) M. *Monte Faby* (see *Monte Faby* & *Monte Faby*). — The main road continues to ascend the Gesso valley. About 6 M. above Valdieri is a picturesque upland valley, the *Terme di Valdieri* (2110 ft.) with eight warm sulphur springs (100 lbr. F. hr.) and a well equipped hotel (*Terme di Valdieri* to left hab., price 5-10 fr.). The splendid situation affords many other points beside the patients. To the S. there is a fine beech forest. To the W. a pleasant excursion may be made to the *Valley of the Faby* with its royal shooting box. The ascent of the \**Monte Faby* (2115 ft.) is fatiguing though not difficult (4 hr., guide 1-1 fr.). That of the \**Monte d'Orsi* (2115 ft., 6 hr., guide 12 fr.), the highest of the *Monte Faby* Alps is recommended to experts only; the splendid panorama from the top includes the peaks of the Po and the *Tyrol Alps* on the N. E., the *Alps of Dauphiny* on the W. the coast of *Provence* on the S. W., from the lower valley of the *Var* to the islands of *Nice*, and *Corsica* on the S. Another road crosses Borgo San Dalmazzo with the *Lower Valley of the Gesso*, a tributary of the *Tanaro* (diligence to *Bagni di Vinadio* in summer). The capital of this fine valley known to the Romans as the *Valis Aurea* on account of its fertility, is (10 1/2 M.) *Dumenza* (2050 ft., *Ald. Garibaldi*) an industrial place with 7000 inhab. pleasantly situated in an open part of the valley. Above Dumenza the valley narrows. The next villages are 1 1/2 M. *Planica* (2110 ft., *Ald. d'Orsi*) a picturesque village and celebrated by strong fortifications, *Sanctus*, and *Argenteo* (7 1/2 hr. *Argenteo*), with the Italian custom house. [For the route over the *Col di Larche* or *Col de l'Argenteo* to *Larche* and *Barcelonnette* to France, see *Monte Faby* & *Monte Faby*.] A road to the left, halfway between *Vinadio* and *Sanctus* leads to the high lying *Bagni di Vinadio* (2115 ft.), situated in a lateral valley 1 M. to the S. W. of *Vinadio* and possessing a hotel (price 7-8 fr.) and eight hot sulphur springs (6-145° Fahr.). A pleasant excursion may be made hence to the (1 hr.) hamlet of *Colliard*, with its old woods of beech and pine and a fine waterfall. Admirable views are had from the *Monte d'Orsi* (2115 ft., 4 hr.), reached by passing the lakes of the same name, and from the *Monte Faby* (2115 ft.), but the ascent in each case is fatiguing (guide 12 fr.).

63 1/2 M. *Roccamare* (2145 ft.). The train enters the valley of the *Vernonage*, enclosed now by wooded heights, now by precipitous limestone cliffs. Numerous tunnels. — 70 M. *Vernage*. We pass through a long loop tunnel and across a lofty viaduct. Fine but fleeting retrospect of *Mte Vico* on the right.

76 M. *Limone* (2225 ft., *Posta, Europa*, both plain), with 3000 inhab. lies in an open stretch of the valley, at the N. base of the *Col di Tenda*. — Ascent of the *Monte Tenda*, see p. 46.

The old road over the furthest heights of the *Col di Tenda*, or *di Corno* (2015 ft.), above the *Monte Faby* (W.) mountains and the *Ligurian Alps*

(K.) begin, is now closed to ordinary traffic. The new road, constructed in 1881, penetrates the Tenda by means of a tunnel, about  $1\frac{1}{2}$  M long (N entrance 4100 ft., S entrance 4100 ft.). From the central point both ends are visible. The road then descends through the valley of the *Roja*, to (9 M) *Florio* (see below).

The railway now traverses the Tenda Tunnel (5 M long), completed in 1899, and enters the valley of the *Roja*. — 82 M. *Violeira* (3260 ft.), the present terminus of the railway. — Post Omnibus to Ventimiglia, see p. 42.

The fine Road to VENTIMIGLIA passes through a ravine, enclosed by curious sandstone rocks, and reaches —

$2\frac{1}{2}$  M (from Violeira) Tenda (2075 ft.; *Alt. Nantolato, Lanza, Croce Bianca, Bastione*, all plain, post-omnibus to Nice), a picturesque little town with 2279 inhab., overhung by precipitous walls of rock. Fragments of the castle where *Beatrice di Tenda* was born (comp. p. 143) stand on a rock here.

Excursions (guide, *Marziale Savio*) may be made from Tenda through the *Orme Wood* to (4 hrs.) the top of the *Monte Cigolo* (7035 ft.), which commands a view extending to the sea; to the N.E., through the picturesque valley of the *Rio Fredda* and over the (4 hrs.) *Collo dei Signori* (refuge-hut), to the top of the *Cima di Marguerite* (8850 ft.), the highest summit of the Ligurian Alps (View).

We now descend through a narrow rocky valley to —

$5\frac{1}{2}$  M. *San Dalmasio di Tenda* (2250 ft.; Italian custom-house), situated amid luxuriant groves of chestnut, with several villas and an old Carthusian abbey, fitted up as a hotel and hydropathic (open from mid-April to the end of Oct., pens. 8 fr.; Engl. Ob. service). Some interesting caves have recently been discovered in the vicinity.

About 2 M. to the E. of San Dalmasio lies *Briga* (2600 ft.; *Hôtel de la Source*, well spoken of), in the valley of the *Levensa*, with an interesting church. A little to the S. is the pine-forest of *And* — A bridle-path leads to the W. to (3 hrs.) *Castelino* (5110 ft.; good accommodation), in an attractive valley surrounded by larch woods. Excursions (guides) may be made from this point past the old silver and lead mine of *Vallourin*, once worked by the Saracens, to the wild *Valle dell' Inferno* strewn with huge blocks of rock and containing 14 small lakes, and on to (3 hrs.) the *Marone* (7218 ft.), rocks of slate inscribed with rude drawings of unknown antiquity; via the *Pesciolina Valley* with similar drawings, to the (5 hrs.) top of the *\*Monte Sape* (9425 ft.), which commands a splendid view of the Alps, Nice, and the Riviera (ascent fatiguing but not difficult), and to the three large mountain-lakes of *\*Valmezzo*, which lie in a rocky solitude, one above another, the largest ( $2\frac{1}{2}$  hrs.; tedious walk) at a height of 7075 ft. at the foot of the *Mt. Ciambrino* (8555 ft.).

Near the (8 M.) French frontier the valley contracts to the *\*Gola di Gaudarona*, one of the most imposing gorges of the Alps, so narrow at places as barely to leave room for river and road between the perpendicular rocks (700–800 ft.). — At ( $10\frac{1}{2}$  M) *Fontana* (Fr. *Fontan*, 1424 ft.), with the French custom-house, the scenery assumes a more southern character and the first olives appear. Farther on *Saorgio* (Fr. *Saorge*), on a lofty rocky terrace to the left, with the ruins of a castle destroyed by the French in 1702, commands the road. Adjacent is a large monastery.

At ( $15\frac{1}{2}$  M.) *La Giandola* (1260 ft.; *Hôtel des Etrangers-Poste*),

situated in a green valley at the foot of bare cliffs of slate, the roads to Nice and Ventimiglia part company.

The Road to Nice (38 M.; post-omnibus from Tenda once daily in 14 hrs.) leads over the *Col de Brems* (7748 ft.) to *Scopello*, Fr. *Scopel* (1175 ft.; *Hôtel Caranco*, mediocre), and then over the *Col de Brems* (4730 ft.) to *L'Escurine* (Ital. *Scarone*). Finally we descend along the *Fallien*. — *Camp. Beecher's Southern France*.

The road to Ventimiglia follows the picturesque valley of the *Roja*, passes the little town of *Breglio* or *Breit*, with the ruined castle of *Orivella*, and regains Italian soil (custom-house). It then threads two tunnels, below the rocky nest of *Piema*, and farther on traverses the villages of (23 M.) *San Michele* and (25 M.) *Airois*.

32 M. *Ventimiglia*, see p. 96.

## 10. From Cuneo to Bastia (Turin, Savona).

28 M. RAILWAY in 1½ hr. (fares 4 fr. 30, 3 fr. 15, 1 fr. 65 c.).

Cuneo, see p. 43. — From (5 M.) *Beinette* an omnibus runs in summer daily (5.45 p.m.; fare 1 fr.) to the secularized *Cortosa di Pesio*, which lies about 10 M. to the S.

The *Cortosa di Pesio*, in the lonely and romantic *Val Pesio*, was founded in 1173, and is now a hydropathic and pleasant health-resort open from June 1st to the end of Sept. (pens. incl. wine from 8 fr.). An excursion may be made hence to the *Sources of the Pesio*, in a rocky ravine below the steep N. side of the *Monte di Marguerite* (p. 45). The *Cortosa* is also the starting-point for the ascent of the *Gella Piana* (8825 ft.), with its large Alps, and of the *\*Bacinauda* (7830 ft.), a ridge of gneiss rising abruptly from the plain and commanding a splendid view of the valley of the Po and the Ligurian Alps (mule-path, 4 hrs.; descent to Limone, see p. 44).

17 M. *Mondovì* (1835 ft.; *Tre Limoni d'Oro*, mediocre), a town of 18,982 inhab., was the seat of a university from 1560 to 1719. From the *Breo*, or lower and industrial part of the town, a wire-rope railway ascends to the *Piazza*, or upper part of the town, with the *Palazzo Vescovile*, the *Cathedral* (16th cent.), and monuments to the *Marchese Sambuy* and *Francesco Baccaria*, the physicist (1716-81). The *Belvedere* (1873 ft.), with its Gothic tower, commands a fine view of the Alps.

From *Mondovì* a tramway runs to (20 min.) the *\*Santuario di Vico*, a huge domed structure, erected in 1566-1736 from the plans of *Ascanio Vittozzi*. It contains the tomb of *Charles Emmanuel I.* (p. 24), and there is a marble statue of the same monarch, by *Dalla Vedova* (1891), in front of the church.

From *Mondovì* a road (omn. 50 c.; steam-tramway under construction) ascends the valley of the *Ellero*, passing the (8¼ M.) *Cappella dell' Annunziata*, to (1½ M.) *Villanova Mondovì* (inn), a picturesque little town on the slope of the *Monte Calvario* (2410 ft.; view). About 1½ M. to the W. of *Villanova*, and reached from the *Cuneo-Beinette* road by a steep zigzag path in a few minutes, is the *Grotta dei Dossi*, rendered accessible in 1896 (adm., May-Oct., 1 fr.; excursion-parties from *Mondovì* in summer at fixed rates). Various fantastic names are attached to different parts of the cave, an exploration of which takes about ½ hr. (electric light). — About 16 M. to the S., in the beautiful *Valle di Ceresole*, is the much finer *\*Grotta di Boppe*, which is illuminated with magnesium-light. It

is reached by carr. in 4-5 hrs., via the Cappella dell' Annunziata (p. 48), (5½ M.) *Frabosa-Sottana*, and the summer-resort of (10½ M.) *Frabosa-Sopra* (ca. 2550 ft.; Alb. Gastone). Carr. from Mondovì, 7-8 fr. per head. The carr. is open from June to Oct. (adm. 2½ fr., parties cheaper; no fees); the inn beside it is open from July 30th to the beginning of September.

From Mondovì to Fossano (p. 48), 16 M., railway in 1½ hr.; to *San Michele*, steam-tramway in ¾ hr. From S. Michele a post-omnibus runs to *Osses* (see below).

23 M. *Bastia*, on the railway from Turin to Savona, see below.

## 11. From Turin to Genoa.

### a. Via Bra and Savona.

FROM TURIN TO SAVONA, 91 M., in 4¼-5 hrs. (fares 17 fr. 10, 11 fr. 95, 7 fr. 70 c.; express 18 fr. 80, 13 fr. 15 c.); thence to GENOA, 27 M., in 1½-2 hrs. (fares 8 fr. 15, 3 fr. 55, 2 fr. 25 c.; express 8 fr. 55, 3 fr. 90 c.). Finest views to the right.

From Turin to *Trofarello*, 8 M., see p. 48. — 12½ M. *Villastellone*.

18 M. *Carmagnola* (785 ft.), with 11,721 inhab., was the birth-place (1390) of the famous Condottiere *Francesco Bussone*, son of a swineherd, usually called Count of Carmagnola, who reconquered a great part of Lombardy for Duke Filippo Maria Visconti, and became Generalissimo of the Republic of Venice in 1426. At length his fidelity was suspected by the Council of Ten, and he was beheaded on 5th May, 1432. Bussone's fate is the subject of a tragedy by Manzoni. — The 'Carmagnole', the celebrated republican dance and song of the French Revolution, was named after this town, the home of many of the street-musicians of Paris. — Steam-tramway to *Carignano* (p. 40) and Turin. — To *Cuneo* (*Ventimiglia*), see pp. 42-48.

31 M. *Bra* (15,821 inhab.), with a busy trade in wine, cattle, truffles, and silk. Branch to *Cavallermaggiore*, see p. 43.

FROM BRA TO ALESSANDRIA, 53 M., railway in 3½-3¾ hrs. (fares 9 fr. 90, 6 fr. 95, 4 fr. 45 c.). — 4½ M. *Santa Vittoria*; pleasant excursion thence to the royal chateau of *Follero*, with the remains of the Roman town of *Follentia*. — 11½ M. *Alba* (555 ft.), with 13,687 inhab.; the cathedral of *San Lorenzo* dates from the 16th century. — 19½ M. *Castagnole (Lance)*; branch-line to *Asli* (p. 48). We next traverse a fertile wine-country. 20½ M. *Santo Stefano (Belbo)*, on the *Belbo*, the valley of which the train traverses for some distance. 34 M. *Nizza (Monferrato)*, also on the Asti-Ovada-Genoa line (p. 48). — 48 M. *Cantaleupo* and thence to (58 M.) *Alessandria*, see p. 50.

36 M. *Cherasco*, at the confluence of the *Tanaro* and *Stura*, is not seen from the line, which ascends the former.

53 M. *Bastia*, the junction of the line to *Cuneo* (see above).

82½ M. *Ovga* (1270 ft.), on the *Tanaro*.

FROM OVA TO ORMEA, 22½ M., railway in 1½-2 hrs. (fares 4 fr. 20, 2 fr. 85, 1 fr. 90 c.). — The train ascends the valley of the *Tanaro*. — 15½ M. *Gavassio* (1970 ft.; *León d'Oro*; *Rosa Rossa*), with marble quarries, is connected with (22 M.) *Albenga* (p. 88) by a road crossing the pass of *San Bernardo* (3165 ft.). — 22½ M. *Ormea* (2368 ft.; *Grand-Hôtel*, with hydropathic; *Aldero Nazionale*), an ancient and picturesque little town (pop. 5849), with marble quarries. It is frequented as a summer-resort; as



pleasant excursions may be made to the imposing stalactite cavern of *Naso*, and through the rocky gorges of the *Ngrens* to (4 hrs.) *Vicenza* (inn; guides). From *Vicenza* we may ascend the *Monte* (8630 ft.; 3 hrs.), the *Pizzo d'Ormea* (8120 ft.; 2½ hrs.), and the *Armetta* (8675 ft.; 3 hrs.), on the right bank of the Tanaro; or visit the meadows on the *Monte Anterolo* (7080 ft.; rich Alpine flora) and proceed via the (3¼ hrs.) *Colle di Tormini* (8580 ft.) to the (2½ hrs.) *Grotte di Beate* (p. 46). On all these excursions we enjoy fine views of the Ligurian Alps and the sea, and of the valley of the Po with the Alps in the distance. — From Ormea a picturesque road leads across the fortified *Colle di Naso* (3074 ft.) and past the prettily situated village of *Pieve de Teco* to (31 M.) *Oneglia* (p. 85).

The train passes under the old castle of *Oro* by a tunnel and begins to cross the *Ligurian Alps*, the most imposing part of the line. Between this and *Savona* are numerous viaducts and 28 tunnels. The train quits the Tanaro and ascends. Beyond (66½ M.) *Salè delle Langhe* is the *Galleria del Balbo*, a tunnel upwards of 3 M. in length, the longest on the line. 73½ M. *Congio*, in the valley of the *Bormida di Millesimo*.

79 M. *San Giuseppe di Cairo*, on the *Bormida di Spigno*, through the valley of which the *Acqui* railway descends (see p. 49).

Interesting journey amid the deep ravines and precipices of the Apennines. Tunnels and viaducts in rapid succession. 86½ M. *Santuario di Savona*, a pilgrimage-church, founded in 1536.

91 M. *Savona*, and thence to *Genoa*, see pp. 87-85.

#### b. Via *Acqui* and *Oradea*.

100 M. RAILWAY in 8-8¼ hrs. (fares 18 fr. 75, 18 fr. 15, 8 fr. 85 c.).

The line at first runs at some distance from the left bank of the Po, crosses its affluent the *Sangone* (beyond which the branch-line to *Pinerolo* diverges, p. 41), and then the Po itself by a bridge of seven arches. — 5 M. *Moncalieri*, with a royal château on the hill (p. 40). A final retrospect is now obtained of the hills of Turin, and of the snowy Alps to the left.

8 M. *Trofarello* is the junction for branch-lines to *Savona* (p. 47) and *Cuneo-Limone-Vivola* (RR. 11a, 9).

The line from Turin to (15½ M., in 50 min.) *Oradea* also diverges at *Trofarello*. — *Chieri*, an industrial town with 15,000 inhab., contains a Gothic Cathedral (14th cent.) and a freshly restored octagonal Baptistery (13th cent.), with an altar-piece by *Defendente de Ferrari*. — A pretty road (diligence twice daily in 1½-1¾ hr.) leads to the E. from *Chieri*, through an undulating wine-growing district, to *Castellazzo d'Adda*. This is within an hour's drive of the former *Abbatia di Vessolano* (said to have been founded by *Charlemagne*), the Romanesque church of which (12th cent.; interior recently restored) has an interesting sculptured portal and contains a fine road-side and frescoes of the 15th century. The adjoining cloisters are partly Gothic. — About 12 M. to the N.E. of *Vessolano* lies *Cossato*, on the steam-tramway from Turin to *Brusaio*, with the church of *Santa Fede*, also boasting of many Romanesque sculptures.

19½ M. *Villanova d'Asti*; 30½ M. *San Damiano*. The train then crosses the *Borbone* and reaches the valley of the *Tanaro*.

35½ M. *Asti* (390 ft.; *Leone d'Oro*; *Albergo Reale*; *Raff. Restaurant*), the ancient *Asta*, a medieval-looking town with 39,251 inhab.

and numerous towers, is famous for its sparkling wine (*Asti spumante*) and its horticulture. The left aisle of the Gothic Cathedral, erected in 1348, contains (2nd chapel) a Madonna with four saints by a master of the school of Verocelli, and (3rd chapel) a Sposalizio, probably by the same. — The adjacent church of *San Giovanni* (the sacristan of the cathedral keeps the key) is built over an ancient Christian basilica, part of which has again been rendered accessible, and has monolithic columns with capitals bearing Christian symbols (6th cent.). In the Piazza is a statue of the poet *Alfieri* (1749-1803), a native of Asti, by Vini, and in the Giardino Pubblico is a monument to *Victor Emmanuel II.* Near the Porta Alessandria is the small octagonal *Baptistery of San Pietro* (11th cent.), borne by short columns with square capitals, and enclosed by a low polygonal gallery. — Asti is the junction of the line *via Alessandria* (p. 50).

From Asti to MONTANA (Milan), 40 M., in 5-5½ hrs. (fares 8 fr. 80, 6 fr. 5, 3 fr. 00c.). Stations unimportant; 29 M. *Casale Monferrato*, see p. 62; *Mortara*, see p. 171. — From Asti to CASTAGNOLE (p. 47), 13 M., in ¼ 1½ hr. — Steam Tramway from Asti to Ovino and to Canale.

The Genoa line now crosses the Tanaro and near (38½ M.) *San Martignano-Riv* reaches the wine-growing hill-district of the *Colli Astigiani*. On the heights is the old chateau of *Bellangero*. — 41 M. *Mongardino*. We thread a tunnel and enter the valley of the *Tigione*. — 46 M. *Agliano-Castelnovo-Calce*. — The line crosses the *Belbo* and unites with that from Brà to Alessandria at (50½ M.) *Nizza Monferrato* (p. 47), a town of 9206 inhabitants. — Farther on we again cross and recross the *Belbo*. 55½ M. *Mombarnato*, in the *Val Cervino*. — We thread a long tunnel near (58½ M.) *Alice-Belelle* and reach the valley of the *Medio*.

63 M. *Acqui* (555 ft.; *Grand Hôtel*; *Mcro*; *Italia*), the *Aque Stettellae* of the Romans, an episcopal town on the *Bormida* with 13,940 inhab., is known for its warm sulphur springs. The Cathedral (12th cent.) has double aisles. Good wine is produced in the vicinity. — To Alessandria and Savona, see p. 50.

We now cross the *Bormida*. 65 M. *Visone*; 67½ M. *Frasc-Cremolino*. — The tunnel of *Cremolino*, 2 M. long, brings us to the valley of the *Orba*, an affluent of the Tanaro. — 72½ M. *Ovada* (655 ft.), a town with 10,284 inhab., at the confluence of the *Stura* with the *Orba*. Steam-tramway to Novi, see p. 50.

We now ascend the pretty valley of the *Stura*. 77½ M. *Bossiglione*. — Numerous viaducts and tunnels. Beyond (81½ M.) *Campoligure* (1165 ft.), the highest point of the line, it pierces the crest of the Apennines by the *Galleria del Turchino* (3 M. long). Overhead is the pass of the same name (1745 ft.). We then descend to (86 M.) *Male*, about 3 M. above *Voltri* (p. 56).

Farther on the line skirts the slopes of the mountains. 88 M. *Aquasanta*; 92 M. *Granara*; 94 M. *Boroli*. Several fine views of the sea are obtained to the right. — 97½ M. *San Pier d'Arma*, and thence to Genoa, see p. 56. — 100 M. *Genoa*, see p. 56.

a. *Via Alessandria and Novi.*

106 M. *Railway* in  $8\frac{1}{4}$ - $8\frac{1}{2}$  hrs. (fares 18 fr. 20, 18 fr. 50, 8 fr. 70 a.; express 21 fr. 20, 14 fr. 80 c.). — Holders of through-tickets to San Remo and Ventimiglia change carriages at San Pier d'Arona.

From Turin to ( $35\frac{1}{2}$  M.) *Asti*, see R. 11b. — Thence our line ascends the valley of the Tanaro. Stations: *Annone, Felizzano, Solero*. Country flat and fertile. Near Alessandria the line to Bellinzona (R. 27) diverges to the N. We cross the Tanaro.

$56\frac{1}{2}$  M. *Alessandria* (310 ft.; *Rail. Restaurant; Europa*, fair; *Grand Mogol et des Etrangers*, pens. 8 fr., well spoken of; *Londra*), a town with 72,109 inhab., situated on the Tanaro in a well-watered district, and remarkable only as a fortified place. It was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa, and named after Pope Alexander III. A bronze statue, by Monteverde, was erected here in 1883 to the statesman *Urbano Rattazzi* (1810-78), a native of the town.

Alessandria being a junction of several lines, carriages are generally changed here. *Railway* to Vercelli via Valenza, see p. 64; to Novara and Bellinzona, see pp. 171, 170; to Milan via *M. Biara* and Vigevano, see p. 171; to *Pa. li* via *Forre Barotti*, see p. 1-8; to Piacenza, Parma, Bologna, etc. see R.R. 44 and 45, to *Bra* (*Cavallermaggiore*), see p. 47.

*Steam Tramways* from Alessandria via *Marengo* to *Alis* and *Tortona*, to *Chiusa-Monferrato* (p. 62), to *Spinaso* (p. 508), and to *Monimagno* (p. 62) via *Altavilla*.

From ALESSANDRIA TO SAVONA (via *Acqui*), 65 M., in about  $4\frac{1}{4}$ - $4\frac{1}{2}$  hrs. (fares 12 fr. 20, 8 fr. 50, 5 fr. 80 c.). — As far as *Cantelupo* the line is the same as to *Bra* (see p. 47). — 21 M. *Acqui*, also a station on the railway from *Asti* to *Oradea* and *Genoa* (see p. 48). — The line ascends the valley of the *Bormida*, passing through ten tunnels. Stations of little importance. 62 M. *San Giuseppe di Cairo*, see p. 48. — 65 M. *Savona*, see p. 57.

The line crosses the *Bormida* (p. 48). About  $1\frac{1}{4}$  M. to the E. of the bridge, in the plain between the *Bormida* and the *Scrivia*, lies the village of *Marengo*, near which, on 14th June, 1800, Napoleon defeated the Austrians in a momentous battle. — 62 M. *Frugarola*.

70 M. *Novi Ligure* (845 ft.; *Hôt. Novf*), a town with 17,868 inhab., commanded to the right by hills with a belvedere-tower, was the scene of a victory gained by the Austrians and Russians under *Suvorov* over the French on 16th Aug., 1799.

Branch-*See* to *Pavia* and *Milan* via *Tortona* and *Voghera*, see R. 30. *Steam-tramway* to *Oradea*, see p. 48.

At (74 M.) *Serravalle (Scrivia)* the train enters a mountainous region. 77 M. *Arquata (Scrivia)*; 820 ft.), with a ruined castle. Between this and *Genoa* there are twenty-four tunnels. The train threads its way through rocky ravines (*la Bocchetta*) and over lofty embankments, crossing the *Scrivia* several times. Scenery imposing.  $88\frac{1}{2}$  M. *Isola del Cantone*; on the hill to the right a ruined castle. — 88 M. *Ronco (Scrivia)*; 1066 ft.).

The train enters the *Ronco Tunnel*, upwards of 5 M. in length, and then descends through the narrow *Piovesena Valley* with the help of numerous viaducts and cuttings. Opposite we see the old line via *Busalla*, which some trains follow. —  $91\frac{1}{2}$  M. *Mignanego*;  $95\frac{1}{2}$  M.

*San Quirico.* The valley now expands; its well-cultivated slopes are dotted with the summer-villas of the Genoese.

101 M. *San Pier d'Arena* (p. 85; Rail. Restaurant). On the right are the lighthouse and the rocky headland, mentioned on p. 82, below which the train passes by a tunnel.

103 M. *Genoa*, see p. 86.

## 12. From Turin to Aosta and Courmayeur.

RAILWAY to (80 M.) *Aosta* in  $3\frac{1}{4}$ - $3\frac{1}{2}$  hrs. ( fares 15 fr., 10 fr. 50, 6 fr. 50 c., express train (in summer only). The part of the line between Ivrea and Aosta (42 M.; fares 7 fr. 50, 5 fr. 50, 3 fr. 50 c.) is distinguished both by the beauty of the scenery and the boldness of its engineering. — From Aosta to Courmayeur, 21 M., runs thrice daily in July and Aug. (at other times twice daily) in 5 hrs. (return  $4\frac{1}{2}$  hrs.), fare 6 fr. (outside seat  $\frac{1}{2}$  fr.), each trunk 1 fr. One-horse cab 15, two-horse 30 fr.

From Turin to (18 M.) *Chivasso*, see p. 62. The line to Aosta here diverges to the N. from that to Milan. Between the depressions of the lower mountains peeps the Gran Paradiso, and to the E., farther on, Monte Rosa. — Beyond (27 M.) *Catuso* (*Concasse*) the train traverses a tunnel below the chain of hills on the S. side of the former glacier of the Dora valley (known as the *Moraine Circus of Ivrea*). Beyond (33 M.) *Strambino* we cross the *Chiusella*.

38 M. *Ivrâ* (770 ft., *Scudo di Francia*, fair, with tourist-office, R. from 2, 44).  $2\frac{1}{2}$  D. incl. wine 4 fr., *Untersco* (*Italia*), the capital of the *Concasse*, is a town with 11,696 inhab., picturesquely situated on the *Dora Baltea* (*Fr. Doire*). The hill, on the slope of which it lies, is crowned by the *Castello delle Quattro Torri*, built by Amadeus VI. (p. 24) in 1358, and now a prison. Only three of the lofty brick towers remain, the fourth having been destroyed by lightning in 1676. The Cathedral, a building of ancient origin, but frequently restored, is adjoined by cloisters of the 10-11th centuries. An ancient sarcophagus adorns the adjoining Piazza. In the *Palazzo Municipale* is the small *Museo Garda*, with ethnographical collections. A monument was erected here in 1880 to *Ettore Perrone*, general and minister (d. 1849). Ivrea, the ancient *Eporadia*, was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Of the marquises of Ivrea the best-known are Berengar II. (d. 966) and Arduin (d. 1016), who obtained the Italian crown at Pavia (p. 188).

Pleasant walk to the *Madonna del Monte* (pilgrimage-church) and the *Lago S.rio* or *Lago di San Giuseppe*.

Steam-tramway from Ivrea in 2 hrs. to (10 $\frac{1}{2}$  M.) *Sentid* (p. 82; fares 1 fr. 50, 1 fr. 50 c.). The line runs near the S.W. edge of the *Sirra*, a hilly ridge 10 M. in length, the longest moraine in Europe, at one time the lateral moraine of the glacier of the Dora valley.

The train penetrates the hill on which Ivrea stands by means of a tunnel, 1100 yds. long, and ascends the fertile valley of the Dora. 41 M. *Montalto* (*Dora*), with a ruined battlemented castle. 42 $\frac{1}{2}$  M. *Borgefranco* (840 ft.) has arsenical springs.

49 M. *Pont-St-Martin*. The village (1080 ft.; *Rosa Rosa; Cavall; Bianco*), with a ruined castle, foundries, and a Roman bridge over the *Lys*, is picturesquely situated at the mouth of the deep *Vai Gressoney*, 1 M. from the station (see *Baedeker's Switzerland*).

We next cross the *Lys* and follow the broad valley, flanked by fine mountains, to (50 $\frac{1}{2}$  M.) the prettily-situated *Donnaz* (1086 ft.; *Rosa*). The train now ascends a rocky defile and passes through a tunnel under *Fort Bard* (1282 ft.), which was built in the beginning of the 11th cent. and was taken in 1242 by *Amadeus IV.* of *Savoy* after a long siege, while in May, 1800, before the battle of *Marengo*, it was gallantly defended by 400 *Austrians*, who kept the *French* army in check for a week. The train then crosses the *Dora* to (52 M.) *Hône-Bard*, beautifully situated. On the left opens the *Vai de Champorcher*, or *Champorcher*, with its fine rocky peaks (p. 58); to the N.W. towers the *Becce di Luseney* (11,500 ft.). — At *Campagnola* the train crosses the *Dora* and intersects a promontory of *débris*. — 55 M. *Arnas*, with a ruined castle.

58 $\frac{1}{2}$  M. *Verrés*. The village (1207 ft.; *Italia; Ecu de France*), with 1277 inhab. and the old castle of *Rocca*, belonging to the former *Counts of Challant* (built in 1390, refortified in 1638), lies picturesquely at the entrance of the *Vai Challant*,  $\frac{3}{4}$  M. from the station. Opposite, on the right bank of the *Dora*, lies *Issogne*, also with an interesting château of the *Counts of Challant* (end of the 15th cent.). To the N.E., between the *Challant* and *Gressoney* valleys, towers the rocky pyramid of the *Becce di Vlois* (9370 ft.).

The valleys of *Aosta* and *Susa* (p. 41) were alternately occupied by the *Franks* and the *Longobards*, and belonged to the *Franconian Empire*, in consequence of which a *South French* dialect (*langue valdôtaine*) still predominates in these *Italian* districts. The village of *Bard* (below the fort) is the point of transition from *Italian* to *French*.

Above *Verrés* the valley expands, but soon contracts again. Extensive vineyards are passed. We cross the *Evançon* and the *Dora*. On the slope to the left is the village of *Champ de Praz*, lying at the entrance of the *Vai Chalamé*, the torrent of which has overspread the valley of the *Dora* with detritus. Farther on lofty walls of rock rise to the left. — Near (60 M.) *Montjoux* appear on the right, high above us, the extensive ruins of the château of *Montjoux* or *St. Germain*. Tunnel. The train crosses the *Dora* by means of a long viaduct and enters the picturesque "Defile of *Montjoux*, the grandest part of the line, with a succession of tunnels and buttresses of masonry, and the brawling *Dora* far below.

63 M. *St. Vincent* (1415 ft.). To the right, 1 M. above the station, at the end of the defile and the foot of *Mte. Zerbion* (8925 ft.), lies the village (1886 ft., *Grand Hôtel de la Source*, with *hydropathe, Lion d'Or; Rosa, Corona*). — Two short tunnels. Loftily perched on the left is the old castle of *Ussel*, belonging to the *Counts of Challant*.

64 $\frac{1}{2}$  M. *Châtillon* (1807 ft.; \**Hôt de Londres, R. 3 $\frac{1}{2}$  fr.; \*Hôt. Pens. Suisse; Hôt. des Alpes; Caffé-Ristorante Alpino*, beyond the

bridge), with 3081 inhab., is finely situated 1 M. above the station, at the entrance to the *Val Tournanche*. Its houses are picturesquely scattered over the gorge of the *Matmoire* or *Marmore*, a torrent descending from the Matterhorn; and in the middle of the town is a bridge spanning the ravine in one fine arch. (To *Val Tournanche*, and over the *Thodoule Pass* to Zermatt, see *Baedeker's Switzerland*.)

The line crosses the *Matmoire*, traverses a deep cutting through a deposit of debris, threads two tunnels, and reaches (671½ M.) *Chambave* (1555 ft.), noted for its wine. To the W. opens the view of the beautiful valley of Aosta, rich in fruit and surrounded by lofty mountains, with the three-peaked *Rutor* (p. 60) in the background.

Beyond a tunnel the line traverses a mass of debris at *Diemoss* (viaduct 107 yds. long), and crosses the *Dora*. To the left lies the picturesque chateau of *Pfals* (with old mural paintings), at the mouth of the *Clavallée Valley*, through which peeps the snowy peak of the *Tersiva* (p. 58). The train crosses the *Dora* twice and reaches (72 M.) *Nus* (1755 ft., *Croco d'Oro*), with a ruined castle, at the mouth of the *Val St. Barthélemy*. We then recross to the right bank of the *Dora*. On the slope above (73 M.) *St. Morcel*, which lies at the mouth of the valley of the same name (p. 58), is the much-frequented pilgrimage-church of *Flou*. We again cross the *Dora* to (74½ M.) *Quart-Villefranche* (1755 ft.), with the chateau of *Quart* on a hill to the right (2485 ft.). We then cross the *Bagnère* and the *Buthier*.

80 M. Aosta. — \*HOTEL ROYAL VICTORIA, opposite the station, R. 3½-5, B. 1½, 4½; S/2, D. 5, pens. incl. wine 9-12 fr.; \*HÔTEL DU MONTBLANC, at the W. end of the town, R. 3-3½, B. 1½, D. 5 fr., these two open in summer only — ALBERGO CORONA, very fair, in the Piazza Carlo Alberto or market-place, HÔTEL PAUL LANTIER, in the Palazzo di Città, opposite — Café-Restaurant COSTA (with bedrooms), Café Nazionale, both in the market-place. Beer at EMMERMANN'S, in the Via Saverio di Mamre, near the Pal. di Città. Good bedrooms (3 fr.) at the omnibus-office in the market-place. — Omnibus and carriages to Courmayeur, see p. 51.

Aosta (1910 ft.), with 7554 inhab., the *Augusta Prætoria Salassorum* of the Romans and now the capital of the Italian province of Aosta, lies at the confluence of the *Buthier* and the *Doire* or *Dora Baltea*. The valley was anciently inhabited by the *Salassi*, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two chief routes from Italy to Gaul. They frequently harassed the Romans in various ways, until they were conquered in B.C. 25 by Terentius Varro, who sold many of them as slaves at *Eporidia* (p. 51). To protect the roads Varro then founded a camp, 790 yds. long and 625 yds. broad, with 22 square towers, and garrisoned it with 3000 soldiers of the *Prætorian cohorts*. The importance of the Roman Aosta is indicated by the extant remains.

Near the railway-station, which lies on the S. side of the town, is an excellent bronze *Statue of Victor Emmanuel II*, by Tortone (1886), commemorating the king's sporting expeditions amid the Graian Alps. A short walk brings us to the ancient *Town Wall*.

16½ ft. high, which are preserved almost in their entire extent, while on the S.W. side the ancient facing and cornice are still *in situ*.

From the market-place (Piazza Carlo Alberto), where the main streets of the town, still preserving the old Roman arrangement, intersect each other, we proceed through the well-preserved E. town-gate, the ancient three-arched \**PORTA PRÆTORIA*, to the (¼ M.) handsome \**TRIUMPHAL ARCH OF AUGUSTUS*, with its ten Corinthian pilasters. We then cross the Buthier, which has changed its channel, to the beautiful arch of the old *Roman Bridge*, now half-buried in the earth.

In the Borgo di San Oreo, the E. suburb, lies the church of *St. Ours* or *Sant' Oreo*, founded in 425 and rebuilt in the 12th century. The choir contains the tomb of Bishop Gallus (d. 546) and finely carved stalls of the 15th century. The old crypt is borne by Roman columns. The cloisters contain early-Romanesque columns (12th cent.), with interesting capitals. Near the church rises a *Tower*, built of Roman hewn stones in the 12th cent., opposite which are two ancient columns at the entrance of a chapel. In the same piazza is the picturesque *Priory of St. Ours* (15th cent.), with terracotta ornamentation and an octagonal tower. The interior contains good wood-carvings and frescoes.

The *Vicolo del Baillage*, leading to the N. from the *Porta Prætorie*, and then the *Via del Teatro*, to the left, bring us to the *Roman Theatre*, of which only the S. wall (70 ft. high) is now standing. — The *Amphitheatre*, destroyed all but a few arcades, in the old Convento di Santa Caterina, is reached from the market-place by the *Via Saverio di Maestro*, leading to the N.E.

The *CATHEDRAL*, also in the N. part of the town, owes its present form to the 14th century. Above the portal is a painted terracotta relief; in the choir, two mosaic pavements of 1429 and Gothic stalls of the 15th century. The treasury contains two shrines of the 13th and 15th cent. (SS. Gratus and Jucundus), a cameo of a Roman empress in a setting of the 13th cent., and an ivory diptych of the Consul Probus (406) with a representation of the Emp. Honorius. The cloisters date from 1460. — The *Vescovada* (17th cent.), close by, contains portraits of all the bishops of Aosta and a large relief-plan of the Aosta valley, by Luigi Vescoz. In the *Accademia di Sant' Ansimo* are Celtic and Roman antiquities.

At the S. town-gate (the ancient *Porta Principalis Dextra*; recently freed from encroaching buildings) rises the *Torre Bramasera* (12th cent.), a relic of a castle of the Counts of Challant. It contains an inscription dedicated to Augustus by the Salassi. — By the W. wall is the medieval *Torre del Lebbroso*, or *Tour du Lépreux*, described in Xavier Le Maistre's novel, in which a leper named Guasco (d. 1803) and his sister Angelica (d. 1791) dragged out their miserable existence. — Numerous crétins will be seen in Aosta.

The "Bacca di Rona" (10,000 ft.), rising to the S. of Aosta, commands a superb view of the Alps. Ascent 6-7 hrs., with guide (12 fr.); provisions should be taken. A bridle-path leads to the village of Courmayeur (2646 ft.), guide, Grégoire (comd) and thence via the hermitage of St. Ours (2816 ft.) to the Col de Plan Fendré (7200 ft.) and the (4½ hrs.) Alp Combet (8000 ft., tolerable night quarters). The *Signal des Monts* (7000 ft.), ¼ hr. above (S.) the Col de Plan Fendré commands a fine view of the Rutor and the Pennine Alps. From the Alp Combet a good staging path ascends in ½ hr. to the top of the *Bacca di Rona* (shelter hut). — The *Mont Ballin* (11,877 ft.) may be ascended by experts from Combet in 4½ hrs (guide 20 fr.). The view is still more extensive than that from the *Bacca di Rona*.

The Road to COURMAYEUR (omn., see p. 51) traverses the broad and shadeless valley of the Dora Baltea, passing the handsome royal château of *Surv* (2146 ft.), to *Aymaville* (2120 ft.), with a château with four towers. Opposite *St. Pierre* (2166 ft.), with its church and a picturesque château (partly restored) on a rock, opens the *Val deogne* on the S. (see p. 57). Thence we continue, enjoying a fine view of the Rutor and Grivola, and passing an old tower, to —

**S. M. Villeneuve** (2132 ft., Cervo, poor), a picturesquely situated village, commanded by the rock-patched ruin of *Argent*.

From Villeneuve to *Cambota Roca* over the Col de *Neval* (18 hrs.). Ascent from Villeneuve by a paved path rough and steep. To the W., a fine view of *Mont Blanc*. Opposite (½ hr.) *Champion* where we reach the lowest part of the *Val Savaranche* (p. 50), the beautifully wooded *Val de Rhodan* opens on the W., on the height between the valleys rises the *château of André* (p. 50). Following the lofty right bank of the deep valley, we next come to (3 hrs.) *Bégas-Vallavarche* (p. 50), then *Fignot* and *Rona* and (2½ hrs.) *Pont* (2800 ft., *Hôt. de la Grivola*, plain), the highest hamlet in the *Val Savaranche*, at the W. base of the *Oron Paradis* (p. 50).

The *Val Savaranche* divides here. We cross the brook descending from the W. branch of the valley, and ascend a steep rocky slope in numerous windings, passing a fine waterfall to the (1 hr.) *Croix d'Arvillat* (7000 ft.), a crest on the brink of a precipice, where we enjoy a magnificent survey of the *Oron Paradis* and its three peaks opposite to us, to the N. of which are the *Bacca de Montadour*, *Pointe Herbetet*, and the *Grivola*. Traversing a desolate, and at places marshy valley with numerous traces of glacier friction, we next pass (1 hr.) the *Château de Rivet* (ruins and two beds) and a small lake with a royal shooting box, which lies to the left, and reach the (1 hr.) *Col de Rivet* (7000 ft.), a narrow ridge of rock with a superb view to the S. of the *Lauson* (p. 41), rising on the opposite side of the deep *Val d'Oron*. To the W. are the lofty *Col de la Guille* and the *Croix de Bonson*; to the S., the *Oron Paradis*. (A route leads across the *Col de Bonson* into the *Val de Rhodan*.)

Our route descends a steep rocky slope, in many windings to a bleak valley with several small farms and a few chalets, and thence by steep zigzags on the left side of the *Agnelle*, with its numerous falls, to (2 hrs.) *Champi di Sopra* (2700 ft.), the highest hamlet in the valley of the *Oron*. Further on we pass the beautifully situated *Parrocchia* or parish church (2200 ft.) and finally reach the hotels of (2 hrs.) *Cervetto Riva* (p. 47).

Beyond Villeneuve we cross the *Savaranche* and ascend rapidly to (3¼ M.) *Arvier* (2646 ft., *Croix Bianca*). High up on the precipitous cliff to the right stands the church of *St. Nicolas* (9025 ft.). In front of us is the snowy *Rutor* (p. 60). — Near the beautifully situated village of (2¼ M.) *Livarogno* (2305 ft., *Hôt. du Col du Mont*, plain) we cross the deep gorge of the *Dora di Valgrisenche* (p. 60), and traverse a rocky gorge to *Rivinas* (2580 ft., *Croix*). Opposite lies *Aude*, with a ruined castle and an old church. *Mont Blanc* now



comes in sight. The road passes through another wild defile (*Pierre Taillée*) and crosses to the left bank by the (2 M.) *Pont d'Équival* (2670 ft.). The valley expands. On the right bank is the pretty *Cascade de Darby*, descending in several leaps. 2½ M. *Moëpas* (3020 ft.; *Chêne Vert*, Ange). The road now follows the left slope for some distance, with a fine retrospective view of the *Orbècle* (p. 68), and crosses to the right bank of the *Dora Baltea* near (2½ M.) —

*Pré-St-Didier* (3260 ft., \**Hôtel de l'Université et de la Rose*, Courmayeur), a picturesquely situated village with baths, where the road to the Little St. Bernard diverges to the left (see below).

**Excursions.** The ascent of the \**Tête de Grammont* (8000 ft.), 4 km. to the W. of *Pré-St-Didier*, is highly interesting (riding practicable to within ½ hr. of the top). Following the St. Bernard road to a point about 6 min. above the first tunnel (shorter footpath in 20 min.), we thence ascend in zigzags to the right to the (3 hrs.) hamlet of *Chamon* (5870 ft.), whence we reach the summit in ½ hr. more. Splendid view of *Mont Blanc* and the *Grain Alps*. About 5 min. below the top is the *Capanna De Sanatore*, a refuge-hut of the Italian Alpine Club. Another and easier route diverges to the right from the St. Bernard road at *Stamps* 3 M. from *Pré-St-Didier*, joining the above route at *Chamon*. Experts may dispense with a guide.

To *Bornes St Maurice* over *run Lerrin St Bannano*, 7½ M. The fine road (footpath shorter) winds up the valley of the *Flaine* via *Salmis* and (6 M.) *La Plazze* (4725 ft., *Alb. Mazzonino*, *Alb. della Coletta*, both primitive, guide *Mauro* or *Bogni*), where we have a view of the great glacier of the *Autor* (11425 ft.) which may be ascended hence (comp. p. 69), to (3½ M.) *Pont-Servond* (4515 ft.), and past the (3 M.) *Cascade des Bains Romains* (6440 ft.) to the (1½ M.) pass of the Little St. Bernard (7175 ft.). The boundary between France and Italy is on the S. side about ½ M. beyond the summit and near a *Hospice* (705 ft.) affording fair quarters (simple fare free, better dishes at a fixed tariff). [The *St. Valentin* (9450 ft.), ¾ hr. to the S.E., the *Neodaire* (7055 ft.), 1½ hr. to the E., and the *Lanabrouette* (7045 ft.), 3 hrs. to the W., all afford admirable views of the *Mont Blanc* chain.] We now descend gradually, overlooking the beautiful upper valley of the lake (*La Forcettaz*) and the *Savoy Mts.* the whole way, to *St. Germain, Aoste*, and (12 M.) *Bourg-St Maurice* (2900 ft., *Hôtel Dupas*, fair, R. ½/6, D. 5 fr.), a small town on the lake, whence a diligence runs twice daily in 4¼ hrs. to (16 M.) *Mollens-en-Forcettaz* (p. 72).

Beyond *Pré-St-Didier* the road ascends the left bank to (½ M.) *Puissieux*, and winds through a wooded ravine to (3 M.) —

**Courmayeur.** — \**Quartier Hôtel Royal*, with garden, R. 4-7, D. 1½, 44 ½/6, D. 3, pens. 10-15 fr. (open in summer only); also *Hotel Amazez*, similar charges; \**Union*, R. 3, D. 1½, D. 5, pens. 10 fr., incl. wine; \**Hotel Beau*, ½ M. to the N. of the village, R. 7/6 & 4/6, D. 4, pens. 10/6, 12 fr. incl. wine. — *Restaurant Anquet* (also rooms), *Café du Marché*. — Diligences to *Aosta*, see p. 61; cars with one horse 15, with two 25 fr. — *English Church Service* in the season.

*Courmayeur* (4360 ft.), a considerable village (1154 inhab.), beautifully situated at the head of the *Aoste* valley, is much frequented by Italians in summer. The highest peak of *Mont Blanc* is concealed from *Courmayeur* by the *Mont Chetif* (7685 ft.), but is seen from the *Pré-St-Didier* road, ½ M. to the S. — About 1½ M. to the N. are the small sulphur baths of *La Sagne*.

The \**Mont de la Vase* (7725 ft., 3 hrs., guide, 0 fr., unnecessary) affords a complete view of the E. side of *Mont Blanc*, from the *Col du Igne* to the *Col du Forêt*, the *Dent du Géant* and the *Jorasses* being









prominent. A good bridle-path ascends from Courmayeur, by *La Saxe* (p. 18) and *Villair*, to the (3 hrs.) *Chalets du Pré* (9450 ft.) and the (1 hr.) summit. The descent may be made by the *Chalets du Louch* (9700 ft.) into the *Val Ferret*. — Excursions in the *Mont Blanc* chain, to *Chamonix*, etc., see *Baudouin's Switzerland or Southern France*.

### 13. From Aosta to the Graian Alps.

The *GRAIAN ALPS*, an extensive mountain-system culminating in the *Gran Paradiso* (15,814 ft.) and the *Grivola* (15,022 ft.), lie between the valleys of the *Dora Baltea* and the *Iso* on the N. and those of the *Dora Riparia* and the *Ar* on the S. We here describe a few of the most interesting routes through the E. part of this grand mountain-region, in the form of a circular tour of four days from Aosta, taking in *Cogne*, *Valcourmayeur*, *St. Jean*, *Valgrisenche*, and *Léovigne*. *Cogne* is the best centre for excursions.

The mountains of *Cogne* formed a favourite chase of King Humbert, as they did of his father Victor Emmanuel (p. 55), and the mountain goat ('*Steinbock*', Ital. '*stambocco*', Fr. '*bouquetin*'), elsewhere nearly extinct, is still found here. Several excellent bridle-paths, leading to the royal shooting-edges, are a great assistance to the pedestrian.

1st Day. — From AOSTA TO COGNE (6½ hrs.). As far as (6 M.) *Aymaville* (2120 ft.) we may follow the highroad (p. 55), but it is preferable to cross the *Dora* near Aosta, and to go by *Gressan* and *Jovençon*, across meadows and fields. The bridle-path then ascends rapidly past the church of *St. Martin* to *Poia* (2780 ft.), and enters the monotonous *Val de Cogné* at a great height above the ravine of the brawling *Grand' Eyrie*. Far below we soon observe the houses of *Pont d'Aël* (2865 ft.), with its admirably preserved \*Roman Bridge (formerly an aqueduct), 60 yds. long and 390 ft. above the stream. It was erected in the reign of Augustus. The valley contracts. Near the bridge by which we cross the stream we obtain a view of the *Grivola* for a short time. We next reach (1½ hr.) *Vidues* (3714 ft.; cantine), at the mouth of the *Combe de Nomenon* (pretty waterfall), with the *Grivola* and the *Gran Nomenon* (11,440 ft.) in the background. Beyond (¼ hr.) *St. Jean* (right) and a deserted iron-foundry we again cross the brook by the *Pont de Laval* (4480 ft.), where the mountains of *Cogne* are revealed, to (1½ hr.) *Epinel* (4760 ft.), opposite the lofty *Punta del Fouasset* (see below) and the *Troja Glacier*. At (½ hr.) *Ortús* the *Valnontey* descends from the S. to the *Grand' Eyrie*. (20 min.) *Cogne*.

*Cogne* (5083 ft., \**Couronne*, R. 1½-2½, B. 1½, d. 2½, D. 3½ pons. 6½ fr.; *Grivola*, similar charges, clean), charmingly situated, with a beautiful view of the *Gran Paradiso* and the *Tour du Grand St. Pierre*, with their glaciers (*Glacier de la Tribulation*, *du Grand Crou*, *du Money*, etc.) to the S., and of the *Mont Blanc* to the N.W., is an excellent starting-point for excursions. Three valleys converge here: the *Vallone di Valnontey* from the S., the *Vallone d'Urtier* from the S.E., and the *Vallone di Gressan* from the N.E.

Ascents and Passes (no authorized guides): \**Punta del Fouasset* (9901 ft., 5 hrs.; guide 6, with mule 12 fr.), a superb point of view. At *Ortús* (see above) the bridle-path crosses the *Valnontey* and enters a wood and then

ascends grassy slopes to the chalets of *Ors-Bains* and ( $\frac{1}{2}$  hr.) *Pontet-Bains* or *Superior* (2000 ft.). Thence a steep climb of  $1\frac{1}{2}$  hr., passing a very glitzy place near the top, brings us to the rocky crest of the *Punta del Pénit*. Close to us, above the Orvein glacier, towers the *Orvein*, which, on this side, is hardly inferior in boldness to the *Waterhorn*, while other mountains of the *Pénit* and *Orain* Alps are also visible. — *Orvein* (12,000 ft., from *Cogné*  $\frac{1}{2}$  hr., two guides at 25 fr. each, difficult, and fit for experts only. Ascent from *Vallavanche* still more difficult).

The *Punta di Tervin* (11,000 ft.,  $\frac{1}{2}$  hr., with guide) presents no difficulty to experts. We proceed through the *Vallons de Orain* to the ( $\frac{3}{4}$  hr.) chalets of *Orain* (7400 ft.) and to ( $\frac{1}{2}$  hr.) *Breuil* (2000 ft.), thence passing the little *Lac d'Orain*, to the (1 hr.) *Punta di Tervin* (2000 ft.) and by the W. side to the ( $\frac{3}{4}$  hr.) summit. Magnificent view of the *Orain* and *Pénit* Alps and of the plain of *Ferdinand* (*Tartu*), etc. The ascent may be also made from the S. from the *Val d'Orain* via the *Punta di* or from the N. (more difficult) from the *Val de Chénais* (p. 53).

In the *Vallavanche*, opening to the S. of *Cogné* lies the (1 hr., steep but agreeable) chalets of *Le Mont* (1000 ft.), which command an admirable view of the *Orain* *Paradise* with its glaciers (ascent see p. 53). Two difficult glacier passes, the *Col de Grand Orain* (10,500 ft.), between the *Orain* *Paradise* and *Orain de Day*, and the *Col de Mont* (11,200 ft.), between the *Mont Pénit* and the *Four de Orain* (*di Pierre*, road from the head of the *Vallons de Vallavanche* to the *Val d'Orain* (p. 40, guide 15 fr.).

From *Cogné* to *Mont-Bain* over the *Pénit* on *Chénais*, 11-12 hrs. attractive and not difficult. A bridle path (royal hunting path) crosses the *Orain* at ( $\frac{1}{2}$  hr.) *Chénais* (2000 ft.) and ascends the valley of the stream with its abundant flowers and waterfalls commanding fine views of the *Orvein* to the W. and of the *Mont de Pénit* (see p. 53), covered by glaciers to the S. We next pass the chalets of *Orain* the (2 hrs.) chalets of *Chénais* whence we may either follow the lower path to the right by *Breuil* and *Pénit*, or that to the left along the slope of the *Pénit* (see above), via *Pénit* and *Pénit* with its little lake, and along the *Four de Pénit* (2000 ft.), to the (2 hrs.) *Punta di Champécher* (2000 ft.) between the *Four de Pénit* and the *Four de Pénit*. We descend into the pastoral *Val Champécher* or *Champécher*, passing the chalets of *Orain* to ( $\frac{1}{2}$  hr.) *Champécher* (2000 ft., rustic inn), and thence by *Pont-Bain* to ( $\frac{3}{4}$  hr.) *Mont-Bain* (p. 53).

From *Cogné* to *St. Marcel* over the *Col de St. Marcel*, 8 hrs., not difficult (practicable for mules). The route leads through the *Vallons de Orain* to the ( $\frac{3}{4}$  hr.) chalets of *Orain* (see above), and thence past the little *Orain* Lake to the (2 hrs.) *Col de St. Marcel* (*Col de Orain*, 2000 ft.), a saddle of the *Orain* del *Pénit*. We descend through the wooded *Vallons de St. Marcel* to ( $\frac{3}{4}$  hr.) *St. Marcel* (p. 53).

From *Cogné* to *Arête*, 8 hrs. (with guide), fatiguing but interesting. The route ascends via the chalets of *Chénais* and *Arête* (2000 ft.) to the *Col d'Arête* (2000 ft.). See view of the *Orain* *Paradise* and *Orvein*. Descent via the *Chalets d'Arête* (2000 ft.) and the hermitage of *St. Arête* (2000 ft., p. 53). — To *Arêteville* over the *Col de Orain-Bain* (2000 ft.) or the *Col de Orain* (2000 ft.), 7-8 hrs., both not difficult.

From *Cogné* to the *Val de Orain* above the *Col de Orain*, 7-8 hrs., attractive and repaying. Passing the chalets of *Chénais* and *Breuil* (see above) to the foot of the glacier and skirting this to the right, we reach (1 hr.) the *Col de Orain* (*Col de Orain*, 2000 ft.), and enjoy an admirable view of *Mont Pénit* and the S. side of the *Orain* Alps. Steep descent to the chalets of *Arête*, and through the *Val Champécher* to (1 hr.) *Champécher*, ( $\frac{1}{2}$  hr.) *Vallavanche* and ( $\frac{1}{2}$  hr.) *Orain* (2000 ft., *Arête* *Orain*), *Orain*, and to *Orain*, in the *Val de Orain*.  $\frac{3}{4}$  hr. above *Pont-Bain* (p. 53). — Two other passes to the *Val de Orain* lead respectively across the *Col de Orain* (2000 ft.), between the *Punta d'Orain* and the *Punta di* (fatiguing), and across the *Mont de Orain* (2000 ft.), to the S. of the *Punta d'Orain* (difficult).

TO THE VAL D'ORCO (*Val Lomana*) over the Col de Grand Oron or the Col de Money, see p. 55. Two other difficult passes lead from the Vallée de Valsère, the lateral valley parallel to the Vallée d'Orcier on the S (see p. 55), to the *Refugio Piononetto* (8020 ft.) of the Italian Alpine Club in the Val Piononetto and to *Poreboche* (p. 40) in the Val d'Orco: the Col de Talolet (10,810 ft.), between the *Tour du Grand St. Pierre* (12,115 ft.; the difficult ascent of which may be made from the pass) and the *Odeissme* (11,880 ft.), and the Col de Sangis (10,515 ft.), between the *Odeissme* and the *Punta Sangis* (11,120 ft.).

**2nd Day.** — FROM COGNÉ TO VALSAVARANCHE OVER THE COL DE LAUSON (8-9 hrs.), easy and attractive (guide, 10 fr., not indispensable). From (3/4 hr.) *Vainonrey* (5505 ft.) the bridle-path ascends to the right, through wood, passing a pretty fall of the *Lauson*, to the (2 1/2 hrs.) royal shooting-lodge (*'Campement du Roi'*; 8400 ft.) and the (2 hrs.) Col de Lauson (10,850 ft.), with an admirable view (still more extensive from a height a few minutes to the S.). We now descend, enjoying superb views of the *Gran Paradiso*, on the left, and *Grivola*, on the right, to (1 1/2 hr.) the *Chalets de Lavionna* (7906 ft.). (Good walkers, with a guide, may cross the brook here near the small waterfall, and descend by a steep path direct to Valsavaranche.) The bridle-path follows the left bank and reaches the bottom of the *Val Savaranche* near (1 1/2 hr.) the hamlet of *Tignet*, 1 M. to the S. of *Dégies-Valsavaranche* (5055 ft., *Hôt. du Grand Paradis*. *Hôt.-Restaurant du Club Alpin*, R. 1 1/2, D. 2 1/2 fr., plain), the chief village in the Valsavaranche (guides, G. Blanc, P. Dayné, Gius. Prayet).

Two other somewhat fatiguing passes from Cogné to Val Savaranche are the Col de l'*Herbata* (10,830 ft.) and the Col de *Moussier* (10,174 ft.). — From Val Savaranche to *Cervasio Reale*, see p. 55.

The *Gran Paradiso* (13,821 ft.; difficult, for adepts only; guide 80 fr.) may be ascended in 7-8 hrs. from (3/4 hr.) *Pont* (p. 55), the highest hamlet in the Val Savaranche. About 1/2 hr. to the S. of Pont we ascend to the left to the (2 hrs.) *Menerve Valtorre Emmanuel* (9350 ft.), above the *Menerve Alp*, and thence cross the *Glacier de Menerve* to the (4 hrs.) summit. The descent may be made to the *Châta d'Herbata* (accommodation) and (through the *Vainonrey* (p. 55) to Cogné (very difficult).

**3rd Day.** — FROM VALSAVARANCHE TO RHÊMES NOTRE-DAME OVER THE COLLE D'ENTRELOR (6 hrs., guide 6 fr.). The bridle-path ascends from Valsavaranche by (1 M.) *Crétin*, at first somewhat steeply, to (2 hrs.) a royal shooting-lodge (7185 ft.), and thence leads in zig-zags along the slope to the left, passing (1 1/4 hr.) the small *Lago di Djouan* (8280 ft.) and the *Lago Nero* (9075 ft.), to the (1 1/2 hr.) Col de d'Entrelor (9872 ft.), between the *Cima di Gollien* (10,115 ft.) and the *Cima di Percia* (10,110 ft.). Fine view of the *Rutor* (see p. 60) to the W., and of the *Gran Paradiso* and *Grivola* to the E. Descent rather steep through the *Vallée d'Entrelor*, with the *Becca di Samheina* (10,370 ft.) on the left, to (2 1/2 hrs.) *Rhêmes Notre-Dame* (8015 ft.; poor cantine, or a bed at the curé's), the chief place in the *Val de Rhêmes*, which is enclosed by imposing glaciers (guide, C. Thérion). *Notre-Dame* is 5 hrs. from Villeneuve. The route down the valley passes *Rhêmes-St-Georges* and *Introd* (2885 ft.).



with the château of that name, where the Val de Rhêmes unites with the Val Savaranche (p. 55). In descending we obtain a fine view of Mont Velan and the Grand Combin to the N.

A shorter but more tedious route than the Col d'Entralpe leads from Valavaranche to Rhêmes Notre Dame across the Col du Sor (9380 ft.), which lies to the S. of the Mt. Aostin (11,100 ft.)

4th Day. — FROM RHÊMES NOTRE-DAME OVER THE PINESTRA DEL TORRENT TO VALGRISANCHE, AND TO LIVEROGNE (6 hrs. to Valgrisanche, guide 6 fr., 3 hrs. more to Liverogne). Steep ascent to the (3½ hrs.) Pinestra del Torrent (9340 ft.), between the Bocca di Tei (10,434 ft.), on the right, and the Bocca dell' Invergnas (11,838 ft.), on the left, with fine view of the Ormeluno and the Rutor. The path descends through the stony Vallons del Douc. Where it divides, we keep to the left. On our left are the *Glacier de Rabuigne* and *Mont Forelat*, which conceals the Bocca dell' Invergnas. Passing (1½ hr.) the *Alp Nuova* (7020 ft.), we descend and cross the brook to Fornet (5675 ft., small inn), the highest hamlet in the Val Grisanche, then to Sevey, Mondange, and (2 hrs.) Valgrisanche (5470 ft., accommodation at the *Cantine du Col du Mont* or at the curé's; guides, G. Bethaz, Sev Ponton, and G. B. Rosier), a village prettily situated at the base of the Rutor.

The ascent of the Rutor, an extensive, glacier-clad mountain with several peaks (S. and highest peak 11,435 ft.; N. peak 11,310 ft.), either from Valgrisanche, or better from *La Fénis* on the Little St. Bernard route (p. 56), presents no serious difficulty (guide 40 fr.). From *La Thell* a bridle-path leads through the deep and narrow Rutor valley via *Le Joux* to the (2 hrs.) grand "Falls of the Rutor" (8345 ft.), whence we ascend to the left to the (1½ hr.) *Aspetto di Santa Margherita* (c. 9000 ft.), situated on the Rutor Lake, 6 min. to the W. E. of a height (7900 ft.) commanding a magnificent "View. Thence across the large Rutor Glacier to the (3 hrs.) *Vie du Rutor* (11,405 ft.), which commands a most splendid panorama of Mont Blanc, etc. (refuge-hut of the Italian Alpine Club on the top). — FROM VALGRISANCHE TO BOURN-ST-MATHIEU (p. 58; 1½ hrs. from Aosta), over the Col du Mont (8970 ft.), a tolerable bridle-path.

The bridle-path from Valgrisanche to Liverogne (3 hrs.) leads through the beautifully wooded Val Grisanche, on the left bank of the *Dora di Valgrisanche*, to Ceres or *Bevri* (Hôl. Frassy, rustic) and *Revers*, where the river disappears for a short distance under rocks. The hamlet of *Planaval* lies to the left. The valley contracts to a wild ravine. The path on its left side skirts a precipice high above the roaring torrent. On the opposite bank, on an apparently inaccessible rock, is perched the ruined castle of *Montmajour* or *Tour d'Arbol*. — *Liverogne*, see p. 55. Near Liverogne the path quits the gorge and descends to the left through meadows and groups of trees to the road from Courmayeur to Aosta (p. 53).

#### 14. From Santhià (Turin) to Biella.

38½ M. Railway in ca. 1 hr. (fare 3 fr. 40, 2 fr. 50, 1 fr. 70 c.).

From Turin to (36½ M.) Santhià, see p. 62. The intermediate stations are unimportant, but the mountain-views are fine.

16½ M. Biella. — Hotels. *Torre Orsina*, late *Aurora*; *Leon d'Oro*; *Alta Contrada*, all in the town; *Grand Hôtel*, with hydropathic establishments in the old town. — Photographs at *Panorama Series*.

*Biella*, an episcopal see with 19 267 inhab., lies on the *Grave* and is divided into *Biella Piazza* (1568 ft.), the high-lying old town, and *Biella Piano* (1410 ft.), the new town. The power for the electric lighting of the industrial new town and for its factories is furnished by the *Cittadella* (p. 51) and the *Dora* (near *Pont-St-Martin*, p. 52). The new town possesses arcaded streets and a fine Cathedral of the 15th cent., with a façade of 1828. The latter stands in a spacious Piazza, where the episcopal palace is also situated. Near the cathedral is an early-Christian *Baptistery* (9th cent.). The church of *San Sebastiano* is a fine Renaissance structure of 1604. The *Giardino Pubblico*, near the station, contains monuments of *Gen. Alfonso Lamarmora* (p. 53) and *Gottfried*, while the *Piazza del Teatro* has a statue of *Quintino Stila* (1426-84), the statesman. — The palaces of the old town, rising picturesquely on the hill and reached by a *Cable Tramway* (10 c.), are now tenanted by the lower classes. — About 3 M. to the N.E. of Biella, near the village of *Bioglio* (2236 ft.), lies the *Villa Stila*, with a beautiful garden and a splendid view of the Alps (visitors admitted).

From Biella *Strada Tagliero* runs to (1½ M.) *Valle Mossa* viâ (7 M.) *Cossale*, and to (5½ M.) *Montprando* viâ (2 M.) *Ossolengo* (see below). A third line ascends to the N. through the valley of the *Grave* to (5 M.) *Andorno* (1005 ft.; *Grand Hôtel*, with two hydropathies, pens 9-14 fr.; *Oron Rosso*; *Engl. Ch.* service at the *Grand Hôtel*). The Gothic church (1304) has been modernized. — Beyond Andorno the tramway goes on to (5 M.) *Sapiente* (*Moss*), with a monument to *Pietro Micca* (p. 36), and (9 M.) *Busina*, noted for its large granite quarry, whence omnibuses (4 c.) run to *Campiglio* (2480 ft.; albarco). From Campiglio roads ascend to the *Sanfiora di San Giovanni* (2545 ft.). ¾ M. to the W., and viâ *Assenza* (*Alb delle Orsini*) to *Andorno* (2445 ft.; *Alb Bologna*, well spoken of), whence *Mt. Do* (2525 ft.; \*View) may be ascended in 4½ hrs (guide 5 fr.).

A pleasant excursion may also be made viâ (1¼ M.) *Chastel* (1670 ft.), with its water-cure, and *Assenza* (2160 ft.) to *Oropa*, 8 M. to the N.W. of Biella (runs 5 or 6 times daily, ¾ fr., down 1½ fr.; cart with one horse 6, with two 12 fr.; electric tramway projected). Here stand a large *Sanatorium* (*Idroterapie*) (2480 ft.), founded in 1880 (open June-Sept.; R. ¾ fr., pens 4, water treatment 2 fr. daily; *Engl. Ch.* service in June and July), and the famous pilgrimage-church of *Madonna d'Oropa* (2570 ft.).

About 7½ M. to the W. of Biella (road viâ *Ossolengo*, see above), runs from the *Leon d'Oro* ¾ fr.; cart with one horse 6 with two 12 fr.) the pilgrimage-church and hydropathic of *Orapia* (2000 ft.), situated 3 M. above the village of that name, amid a splendid array of mountains.

## 16. From Turin to Milan viâ Novara.

33 M. Railway in 3-7¼ hrs (fares 17 fr. 40, 12 fr. 30, 7 fr. 65 c.; express 18 fr. 60, 12 fr. 45 c.). Outposts of the Alps to the left.

Turin, see p. 25. — The *Dora Riparia* is crossed, then the *Stura* between (6 M.) *Succursale di Torino* and (10½ M.) *Settimo* (*Torinese*), whence a railway runs N. to *Rivarolo*, with branch-branches to *Cuorgnà* (p. 40) and *Castellamonte*. We cross the Or

18 M. *Chivasso* (800 ft.; *Alb. del Moro*), a town with 9804 inhab., near the influx of the Orco into the Po. The parish-church contains a painting by Defendente de Ferrari. Branch-lines hence to Aosta (p. 63) and (90½ M.) *Casale-Monferrato* (see below). A road leads from Chivasso to the S. to (2 M.) *San Gessio*, with sulphur baths (Or. Hôt. S. Gessio, pens. from 8 fr., open May to Nov.). — Near (25 M.) *Saluggia* the train crosses the *Dora Baltea* (p. 61).

36½ M. *Santhià* (*Rail. Restaurant, Alb. del Pullone*), with 5700 inhabitants. The church, restored in 1862, contains an altarpiece by Gaud. Ferrari. — Railway to Biella, see p. 60; steam-tramway to Ivrea, see p. 61.

49½ M. *Vercelli* (490 ft.; *Tre Rs., Leon d'Oro*), an episcopal town with 30,470 inhabitants. From the station we see the imposing church of *Sant' Andrea*, founded in 1219, with a dome and W. towers like those of northern churches. Interior early-Gothic. Adjacent is a *Museo Lapidario*, with Roman inscriptions and sculptures. The church of *San Cristoforo* contains frescoes by G. Ferrari (1532-38) and B. Lanini; by the high-altar, \**Madonna and St. Christopher* in an orchard, by Gaud. Ferrari. *Santa Caterina* and *San Paolo* each contain a work by G. Ferrari, and there is another (a *Plott*, after Perugino) in the *Istituto di Belle Arti*. In the cathedral-library are some rare old MSS. The town possesses statues of *Cavour*, *Victor Emmanuel II.*, and *Goribaldi*. — To the S. of Vercelli lie the *Campi Raudii*, where Marius defeated the Cimbri in B.C. 101.

Steam-tramways ply from Vercelli to *Trino* on the S.W., to *Casale-Monferrato* (see below) on the S., and to the N. to *Arona* in the valley of the *Stura* and to *Biandrate* and *Fara*.

FROM VERCELLI TO ALESSANDRIA, 65 M., railway in 2-2½ hrs. (fare 6 fr. 50, 1 fr. 65, 2 fr. 90 c.) — The chief intermediate station is (14½ M.) *Casale-Monferrato* (377 ft.; *Rosa Rossa*, very fair, with baths, *Asipile*), on the right bank of the Po, with 51,370 inhab., the ancient capital of the Duchy of Monferrato, which passed in 1536 to the Gonzagas (p. 266). The interesting *Romanesque Cathedral*, a vaulted basilica with semicircular apse and a fine atrium, was founded in 741 by the Lombard king Liutprand, and rebuilt in 1107. It contains several good paintings (by G. Ferrari and others), and sculptures by Lombard masters. The church of *San Domenico*, in the Renaissance style, the *Palazzo di Città*, with a handsome colonnade, and other palaces are also noteworthy. The Ghibelline prince William of Monferrat is mentioned by Dante in his *Purgatory* (VII. 124). A viâ may be paid from Casale to the *Sacro Monte di Orta*, a pilgrim-resort resembling the Mt. Calvary at Vercelli. The chapels contain terracotta groups by Tacchettini and others (nearly all freely restored), and in the church is a painting by Martino d'Alba. — Casale-Monferrato is the junction of the Asti-Sortara line (p. 68) and of that to Chivasso (see above). It is also connected with Alessandria, with Vercelli (see above), and with Montemagno (p. 60, viâ Alinvilla) by tramways. — Various small stations, including (32 M.) *Falmeo* (p. 171). — 50 M. *Alessandria*, see p. 60.

From Vercelli to Pavia, see p. 171.

The train crosses the *Stura* (p. 184); to the left rise the Alps, among which the magnificent *Monte Rosa* group is conspicuous.

62 M. *Novara* (490 ft., *Rail. Restaurant; Hôt. de la Ville*, very fair; *Alb. d'Italia, Alb. Sempione*, opposite the station, R. 1¼ D. 2 fr., well spoken of), the Roman *Novaria*, an episcopal town and

formerly a fortress, with 44,249 inhab., was the scene of a victory gained by the Austrians under Radetzky over the Piedmontese in 1849, which led to the abdication of Charles Albert (in the Palazzo Bellini, see p. 64).

From the station we cross the Piazza Carlo Alberto, with a *Monument of Garibaldi*, and follow the Via Garibaldi to the Piazza

Cavour, with a *Monument of Cavour*, by Dini. A little to the W., at the end of the Via Gaudenzio Ferrari, rises the church of SAN GAUDENZIO, erected about 1570 by *Tibaldi*, with a dome 996 ft. high, added by *Antonelli* (p. 37) in 1875-78. The church, without aisles, in imitation of Sant'Andrea at Mantua, contains (2nd chapel to the left) a large altar-piece by *Gaud. Ferrari* (1514). The tower commands a wide view. — To the S., in the Via Negrone, rises

the *Palazzo Bellini*, built by P. Tibaldi; the facade dates from about 1680, the pretty rococo decoration of the interior from the 18th century.

The CATHEDRAL, originally an early-Christian edifice, has been entirely altered by rebuilding and by additions due to Antonelli. It contains a Marriage of St. Catharine, by Gaud. Ferrari. On the opposite side of the entrance-court is an early-Romanesque Baptistery (awaiting restoration). — A few yards to the W. is a marble statue of *Charles Emmanuel III.*, by Marchesi.

In the Piazza Vittorio Emanuele, between the old *Castello* and the *Mercato*, or Corn Exchange, is a monument to *Victor Emmanuel II.* — To the E. of the cathedral, in the fore-court of the Palazzo Civico in the Piazza dello Statuto, is a monument to *Charles Albert.* — The *Biblioteca Civica* possesses two small works (angels) by G. Ferrari. — The tasteful terracotta ornamentation (15th cent.) on the *Casa della Porta*, Via Cannobio 8, should be noticed.

Tramway to Vigevano (p. 171) and to Biandrate (p. 67).

FROM NOVARA TO VARELLO, 34 M., railway in 2¼ hrs. (fares 8 fr. 80, 4 fr. 50, 2 fr. 80 c.). Unimportant stations. — *Varese*, see p. 184.

FROM NOVARA TO ARONA, 23 M., railway in 1-1½ hr. (4 fr. 50, 3 fr. 15, 1 fr. 80 c.). — 10½ M. *Oleggio* is also a station on the Ballinzona-Genoa line (p. 170). 17½ M. *Borge Ticeino*. The line now skirts the S. bay of the *Lago Maggiore*: in the background, on the right, are the *Campo de' Fiori* and the *Madonna del Monte* (p. 170). — 23 M. *Arona*, see p. 180.

FROM NOVARA TO SERRAVALLE, 34 M., railway in 1½-2¼ hrs. (fares 8 fr. 80, 4 fr. 50, 2 fr. 80 c.). — 17 M. *Busto-Aresio* (p. 186). — 25½ M. *Serravalle* (p. 145). — 34 M. *Seregno* (p. 145).

At Novara the Turin and Milan line is crossed by those from Domodossola (p. 4) and from Ballinzona to Genoa (R. 27). Carriages are often changed at Novara.

69 M. *Treviso*. The line crosses the *Ticino* by a handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of Magenta.

Farther on we cross the *Naviglio Grande* (p. 115). On the right, near (77 M.) *Magenta*, stands a monument erected to Napoleon III. in 1862, to commemorate the victory of the French and Sardinians over the Austrians on 4th June, 1859, which compelled the latter to evacuate Lombardy. Opposite the station are numerous graves of those who fell in the struggle, with a small chapel on an eminence, and adjoining it a charnel-house and a bronze statue of MacMahon, by Luigi Secchi (1895).

The line intersects numerous rice-fields, which are kept under water for months at a time. — 79 M. *Villanova*; 84½ M. *Robb* (p. 166), where the line unites with that from Arona.

93 M. *Milan* (see p. 112).

### III. Liguria.

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The Maritime and Ligurian Alps and the contiguous Apennines (the boundary between which is some 20 m. to the W. of Genoa) slope gently northwards to the Po in the form of an extensive rolling country, and descend abruptly towards the sea to the S. The narrow Riviera, or coast-district, is sheltered from the N. wind by the mountains, and enjoys a fine sunny aspect. While the mean temperature at Turin is 53° Fahr., it is no less than 61° at Genoa; and again, while the temperature of January aver. is 31° at the former, and occasionally falls below zero, it averages 46° at the latter, and is rarely lower than 25°. The climate of the Riviera is therefore milder than that of Rome and ever since the middle of the 19th cent. has attracted crowds of visitors, fleeing from the northern winters.

The Riviera, divided by Genoa into an eastern (*Riviera di Levante*, p. 80) and a larger western half (*Riviera di Ponente*) which belongs to France from Ventimiglia westwards, is one of the most picturesque regions of Italy. It affords a delightful variety of landscapes, bold and lofty promontories alternating with wooded hills, and richly cultivated plains near the coast. At places the coast passes precipitous and frowning cliffs, washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers erected in bygone ages for protection against pirates. At other places extensive plantations of olives with their grotesque and gnarled stems, bright green pine forests, and luxuriant growths of figs, vines, citrons, oranges, aloes, and myrtles, and also meet the view, and even palms are occasionally seen. Many of the towns are charmingly situated in fertile spots or on picturesque hills; others, commanded by ancient strongholds, are perched like nests among the rocks. Little churches and chapels peering from the sombre foliage of cypresses, and gigantic grey pinnacles of rock frowning upon the smiling plains, frequently enhance the charm of the scenery, while the vast expanse of the Mediterranean, with its ever-varying hues, forms one of the chief attractions. At one time the sea is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately below the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance.

As the country differs in many respects from Piedmont, so also do its *linguaggi*, while their Genoese dialect, which is difficult for foreigners to understand, occupies a middle place between the Gallic patois of Upper Italy and that of Sardinia. The historical development of the two countries has also been widely different. The natural resources of the *Liguria*, as the inhabitants of the Riviera, was the sea, and they were accordingly known to the Greeks at a very early period as pirates and fishermen. As the Greek *Messalla* formed the centre of trade in S. France, with *Nîmes* (Nîce) as its extreme outpost towards the E., so Genoa constituted the natural outlet for the traffic of the Riviera. During the 3rd cent. B.C. Genoa became subject to the Romans, who in subsequent centuries had to wage long and obstinate wars with the *Ligurians*, in order to secure the possession of the military coast road to Spain. As late as the reign of Augustus the Roman culture had made little progress here. At that period the inhabitants exported timber, cattle, hides, wool, and honey, receiving wine and oil in exchange. In the 7th cent. the *Lombards* gained a footing here, and thenceforth the political state of the country was gradually altered. The W. part with *Nîce* belonged to Provence, but in 1200 came into the possession of the Counts of Savoy, forming their only access to the sea down to the period when they acquired Genoa (1265). After the Austrian war of 1805 *Nîce* (1812 sq. M.) and Savoy (2000 sq. M.) were ceded by Italy to France (1860 as a compensation for the services rendered by Napoleon III).

The district of *Liguria*, consisting of the provinces of *Porto Maurizio* and Genoa, with an area of 2000 sq. M. and 600,000 inhab., once formed the *Marquisate of Genoa*, which in the 13th cent. became mistress of the W. part of the Mediterranean, and afterwards fought against Venice for the supremacy of the Levant. Genoa's greatness was founded on the ruin of Pisa. The Tuscan hatred of the Genoese was embodied in the saying — 'More contra genas, montagne contra albori, uomini contra fede, e donna contra vergogna', and *Alfieri* (in *scrittura* 161-66) addresses them with the words —

'Ah! Genovesi, uomini diversi  
D'ogni costume, e più d'ogni magaglio;  
Perché non siete voi del mondo operai?'

Modern historians describe the character of the Genoese in the middle ages in a similar strain. The whole energy of the Genoese seems indeed to have been concentrated on commerce and the pursuit of gain. Notwithstanding their proud naval supremacy, they participated little in the intellectual development of Italy and neither possessed a school of art, nor produced any scholars of eminence. When at length the *effete* republic was incorporated with Piedmont, it became the representative of radical principles as contrasted with the conservatism of the royalist territory. *Giuseppe Mazzini* was born at Genoa in 1805, and *Garibaldi*, though born at *Nîce* (1807), was the son of a Genoese of *Chiavari*. The rivalry of the once far-famed republic with the upstart *Torin*, and of the restless harbour population with the stolid *Piedmontese*, have of recent years been productive of very notable results. Modern Genoa has, moreover, regained its ancient mercantile importance, though its naval arm has been transferred to *Spezia*.

## 16. Genoa.\*

**Railway Stations.** 1. *Stazione Piazza Principe* (Pl. B, 2; restaurant), the West Station, in the *Piazza Acquedotto*, is still the principal station

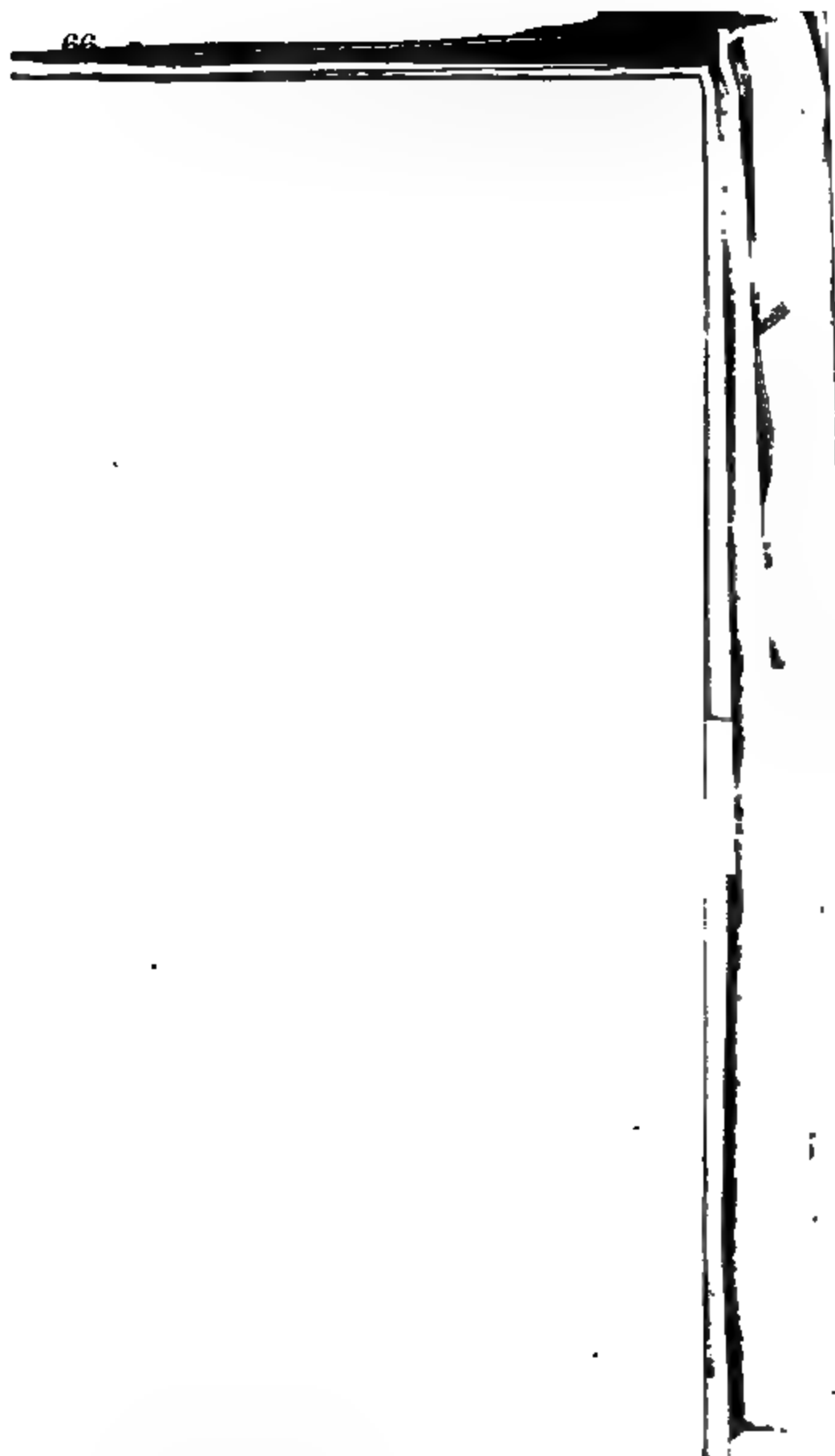
\* Genoa is divided into the *Quartieri* of *Pré, Moie, Portofino, San Piere, San Federico, and Maddalena*. — The focus of traffic is the *Piazza Delforini* (Pl. B, 6, 6) — *Via*, street; *vico*, lane; *vico cieco*, blind alley; *passo*, ascending street; *mura*, rampart. — The houses are numbered in *quadrati*, red numbers are used only for shops (*botteghe*) and for the street-entrances to a series of *case*.

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change (p. 10). — Near *Sansepolcro*, *Monach*, both in the *Via San Sebastiano* (Pl. F, G), also cold viands; *Barbardo* (also restaurant), *Galleria Mazzini* (G); *Augustor* *Ardu*, *Piazza Corvetto* (Pl. G, H); *Ardu*, *Via Carlo Felice* G; *British* bar at all these.

Ombi (a tariff in cash).	One-horse cab		Two-horse cab	
	By day	At night	By day	At night
For drive (between the Mignano on the E. and the lighthouse on the W.)	1 —	1.50	1.50	2 —
1 hour	2 —	2.50	2.50	3 —
Rush addit. 1/2 hr.	1 —	1.50	1.50	1.50
To <i>Nervi</i> or <i>Pegli</i>	5 —	5.00	5.00	0 —
To <i>Racco</i>	8 —	8.50	8.50	0 —

Night-fares are due from 9 p.m. (Oct. Mar. 7 p.m.) until the street-lamps are extinguished. For drives beyond the town, incl. a halt of 1/2 hr., a half-fare extra must be paid for the return. — Small articles of luggage free; trunk 20 c.

Ombies from the *Piazza Delforari* (Pl. E, G) via the *Via Garibaldi* and *Via Balbi* to the principal station and the *Piazza Principe* (Pl. B, D); fare 10 c.; some of the ombies go on to the *Piazza Principe*, p. 87.

**Electric Tramways.** The suburban lines are generally overcrowded by workmen towards evening (comp. p. 114). 1 (white lamps, etc.) *Piazza Antenne* (Pl. D, S) - *Piazza Delforari* (Pl. E, G) - *Piazza Corvetto* (Pl. G, H) - *Piazza Brignole* (Pl. H, S); *Via Galata* (Pl. H, S, T), every 9 min., 10 c. — 2 (green lamps) *Piazza Delforari* (Pl. E, G) - *Piazza Corvetto* - *Piazza Benin* (Pl. I, J) - *Via di Circoscrivazione a Mare* (station at *San Nicolo*, see below) - *Piazza Acquaverde* (Pl. B, C, D) - *Piazza Principe* (Pl. B, D), every 10 min., 20 c. — 3 (red and white) *Piazza Delforari* - *Piazza Corvetto* - *Corso Andrea Podestà* (Pl. F, G, S, T) - *Via Col. Albrici* - *Piazza Corvetto* (Pl. E, G), every 12 min., 10 c. — 4 (white and red) *Piazza Delforari* - *Piazza Corvetto* - *Corso Andrea Podestà* - *Via Corsetto* (Pl. F, G), every 1/2 hr., 10 c. — 5 (red) *Piazza Delforari* - *Piazza Corvetto* - *Piazza Benin* (Pl. I, J) - *Via Montaldo* (Pl. I, J) - *Campo Sante* (p. 85), every 9 min., 20 c. — 6 (blue) *Piazza Delforari* - *Piazza Portello* (Pl. F, G) - *Largo della Zucca* (Pl. D, S) - *Via Balbi* - *Piazza Acquaverde* - *Piazza Principe* (Pl. B, D), every 3 min., 10 c. This line runs partly through tunnels in which the temperature is low. — 7 (white with red stripes) *Piazza Delforari* - *Via Venti Settembre* (Pl. F, G, S, T) - *Via Canevari* (Pl. E, G, J) - *Campo Santo Doria Frate* (p. 86), every 20 min., 30 c. — 8 (white) *Piazza Delforari* - *Via Venti Settembre* - *Ponte Villa* (Pl. H, I, T) - *San Martino d'Albano* - *Storia Quarto Quinto Nervi*, every 1/2 hr., in 6 min., 45 c. (to *Storia* 20, to *Quinto* 15 c.). Some of the cars do not go beyond *San Martino d'Albano*. — 9 (white with green stripes) *Piazza Delforari* - *Via Venti Settembre* - *Piazza Savonarola* (Pl. I, E, S) - *Canfare della Foca* (Pl. H, I, J), every 12 min., 10 c. — 10 (red) *Piazza Rastello* (Pl. D, S) - *Via di Circoscrivazione a Mare* - *Ponte Villa* (Pl. H, I, T), every 12 min., 10 c. Some of the cars (green) run to the *Campo Sante*, 20 c. — 11 *Piazza Carmine* (Pl. D, S) - *Via Carlo Alberto* - *Piazza Principe* (Pl. B, D) - *San Pier d'Arone* (20 c.), and thence in the one direction to *Cornigliano* (20 c.), *San Pier d'Arone* (40 c.), *Mattolo*, *Pegli* (50 c.), and *Veduggi*, and in the other to *Storale* (40 c.), *Boisano* (50 c.), and *Pontedume* (30 c.).

**Cable Tramways (Funicular).** 1 *Largo della Zucca* (Pl. D, S) - *Corso Carbonara* (Pl. E, S, 10 c.) - *San Nicolo* (see above, 15 c.) - *Antifiume* (beyond Pl. E, S, p. 81), every 12 min., 30 c. — 2 *Piazza Portello* (Pl. F, G) - *Corso Sante* (Pl. F, G, S, p. 81), 10 c. — 3 *Piazza Principe* (Pl. A, B, 1, J) - *Granarolo* (p. 81), every 1/2 hr. (in winter every hr. on week-days).

**Baths.** At the *Palazzo Spinola*, *Santa Santa Caterina* (Pl. F, G); others at *Via delle Orate* 11, and *Piazza Savonarola* 51 (Pl. D, J) — *SUA BATHS* (July & Aug.) by the *Via di Circoscrivazione a Mare* (p. 86), also beyond the lighthouse (p. 87, poorly fitted up). Sea-bathing places on the *Riviera*, see pp. 87, 87.

**Theatres.** \*Teatro Carlo Felice (Pl. E. F. 6), one of the largest in Italy, open in winter only, for operas *Fedele Nemesio* (Pl. F. G. 4), near the Villaletta Diego, for operas (smoking allowed); *Pagliaro* (Pl. F. & 4), chiefly drama (in winter only); *Fallimento Reptino Marfiorita* (Pl. G. 7), Via Venti Settembre, for dramas, operas, and operettas; *Arena Alfieri* (Pl. F. 8), Via Corsica, in summer only — Band in the *Loggia di San Pietro* 10-12:30 three times a week, 7-9 p.m. in summer and 2-4 p.m. in winter; excellent "Concert of the band of the *Fuggitori* (German) once weekly in the Piazza *San Marco* (Pl. F. & 8).

Shops. BOOKSELLERS *A. D'Amici*, Via Lucelli 22 (Pl. R. S., p. 71); *L. Bruf*, Via Cairoli 2, 14th *Arde-Muti*, Piazza Fontana Marone. — PHOTOGRAPHS *Alfred Fench*, Vico del Fio 1 4th floor (his views of the Riviera and of Italy also to be had from the bookellers, etc.); *Aruffi*, Via Cairoli 7. *Lept*, Via degli Ortolani 146. — FURNITURE *Wm. C. Cavalli* and others in the Via degli Ortolani. *Aluffi*, Via Roma 26. — SILK AND VELVET (*Felice di Genova*) *Deferari*, Piazza Cosulich. — CLOTHING *Fucci* (*Franco Camilli*) *Fazio Romagnolo*, Piazza Cosulich; *Furvi e Cammelli*, Piazza Deferari; *Flavin*, Via Balot. — ANTIQUARIES *S. Sirova*, Via Lucelli 22.

Newspapers: *Il Corriere*, *Il Sole*, *Avvenimento*, *Il Giornale*; *Il Giornale del Ponte*

Post Office, Galleria Mazzini (Pl. F. 5), open 8 a.m. to 9 p.m. — Telegraph Office (Pl. R. 6), Palazzo Ducale (p. 75), Piazza Delfinaria.

Beckers, Grand, Brown, & Co., Via Garibaldi 7; Banco Commerciale Italiano, Piazza Banco (Pl. D. 8), near the Exchange (p. 70); Sindona, Via Lucelli 20. *C. F. F. F.*, Piazza Deservant 20 (1st floor). — Heavy *Uhangurs* abundant near the Exchange.

Stamboul (comp p xvii). The most important for tourists are those of the *Compagnie Generale Italienne* (Florio-Bubarian, office, Piazza Aquarvivo), to all the chief ports of Italy and to the Levant. Comp the Italian time-table (larger edition). — The *North German Lloyd* (agents, *Lampold & Prussels*, Piazza San Marco 10) maintains a weekly line of steamers from Genoa to Gibraltar and New York, while the Chinese and Australian steamers of this company also touch at Genoa (2-3 times a month). — Steamers of the *Stoomvaart Maatschappij Nederland* and *Rotterdamse Lloyd* sail once a fortnight from Amsterdam (or Rotterdam) via Southampton to Genoa, Port Said, and Batavia. — *La Voie* from Genoa to Barcelona and South America, thrice a month, to Central America, once a month. — *Compagnie Fraissinet* weekly to Havreilles direct and also via Nice and Cannes.

**Gemula.** British Consul-General, *William Ross*, Via Palestro 8; American Consul, *Richard Pearson*, Via Assarotti 33.

**Physicians:** *Dr. Brattling* (speaks English), Corso Solfarino 20, *Fray Otis, Ferroni* (speaks English), Via Ascarotti 12, *Dr. Sarasin*, Corso Solfarino 17, *Dr. Wini*, Via Gropallo 4. — **Protestant Hospital**, Salita San Roccochino, supported by the foreigners in Genoa (physicians, *Dr. Brattling*). — **Dentists:** *Dr. Bricht*, Via Santi Giovanni e Filippo 26; *Ferry*, Piazza Cavour 5; *Martini*, Via Roma 5; *Alto*, Salita Santa Caterina 1. — **Chemists:** *Serego* (English prescriptions), Via Carlo Farini 2; *Parmentis Internationalis*, Via Carlo Farini 11.

Goods Agents: *Antipiana, Pal Doria* (Pl. A, 3, 3); *Watt, Piazza Serraglio 4*; *Samuel & Gerhardt, Vice San Pancrazio 2*, near the Piazza Fontanello (Pl. D, 4); *Wethmann, Via Balbi, Vice Sant' Antonio 5*.

English Church. Church of the Holy Ghost (built by Street, in the Lombard style), Via Gotte, services at 8 a. m., 11, and 6, chap., Rev. Edwin H. Morris, M. A. Church Seamen's Institute, Via Milano 26 (Mr. Burt), serv. Sun. and Thurs. 7.30 p. m., weekly concert on Sat., reading, writing, and recreation rooms open daily for seamen, 10-10. — Presbyterian Church, Via Paschiere 4 (Rev. Donald Miller, D. D.), service at 11 a. m. Seamen Harbour Mission, in connection with the Brit. & For. Seafarers Society and the Amer. Seamen's Friend Society, serv. Sun. and Tues. at 7.30 p. m. in the Seafarers' Hall, 10 Via Milano (Rev. Dr. Miller and Mr. Groom). Social water-tubing at 7.30 a. m. (visitors welcome).

**Gallastione and Gallarate.**

*Cathedral Treasury* (p. 70), Mon. & Thurs. 1-4, 1/2 fr.

*Museo Civico* (p. 68), daily, except Mon., 11-4; free, on Sun. free.

*Palazzo Strozzi* (p. 78), daily, 11-4 (April to Sept. 10-4), 10 a., Sun. & Thurs. 10 a., the last Sunday of each month free.

*Palazzo Durazzo-Pallavicini* (p. 79), daily, 11-4 (free 1/2 fr.).

*Palazzo Reale* (p. 80), daily, in the absence of the court.

*Palazzo Rosso* (p. 77), on Mon., Wed., Thurs., Frid., and Sat., 11-3, free (no gratuities), closed on Tues., Sun., and holidays.

**Principal Attractions (two days).** 1st Day Morning: row in the Harbour (p. 75); walk through the Via San Lorenzo past the Cathedral (p. 74) to the Piazza Umberto Primo with San Ambrogio (p. 75) and to the Piazza Dufauri. Afternoon through the 'Pia Gerdolotti' (p. 76), with visits to the Palazzo Rosso (p. 77) and Strozzi (p. 78). Pia Balbi (p. 79); Palazzo Duca (p. 81); Lighthouse (p. 82). — 2nd Day Morning 'Villate Diavolo' (p. 83); Corso Andrea Podestà (p. 82); Santa Maria di Carignano (p. 83); Via di Carminevillate a Mare (p. 83). Afternoon, Campo Santo (p. 84) and 'Castellone' (p. 84; best towards evening). — Excursions to Ferri (p. 87) and to Fagl, including the Villa Pallavicini (p. 86; closed on Frid.).

Genoa, Italian *Genova*, French *Gênes*, with 219,500 inhab., the seat of a university and of an archbishop, and the headquarters of the 4th Italian army corps, is a strong fortress and the chief commercial town in Italy. Its situation, rising above the sea in a wide semicircle, and its numerous palaces justify entitle it to the epithet of 'La Superba'. The old town is a net-work of narrow and steep streets, lined with many-storied buildings, but the newer quarters have broad and straight thoroughfares. Since the 17th cent. Genoa has been protected on the landward side by a rampart, over 9 M. long, which extends from the large lighthouse on the W. side (p. 82), where the barracks of San Benigno afford quarters for 10,000 men, past the Forte Begato (1620 ft.), to the Forte dello Sperone (1690 ft.); then descends past Forte Castellone (1250 ft.; view) into the valley of the Bisagno, on the E. The heights around the town are crowned with ten detached forts.

The beauty of its situation and the reminiscences of its ancient glory render a visit to Genoa very attractive. Invalids, however, must be on their guard in winter against the raw winds and the abrupt changes of temperature.

From the earliest times Genoa has been famous as a seaport, and it is believed to derive its name from the fact that the shape of the coast here resembles that of a knee (*genu*). The Roman form of its municipal government was maintained throughout the period of the barbarian invasions, when a Frankish feudal nobility sprang up alongside of the native nobles. The smaller towns on the Ligurian coast looked up to Genoa as their champion against the Saracens, who ravaged the country from Frassineto (Frassineto), and in 1099 even plundered Genoa itself. In 1118-20 the Genoese waged war with varying success against Pisa, which threatened its maritime commerce from the settlements on Corsica and Sardinia. In the following century the rival cities were almost permanently at war down to 1284, when the power of Pisa was shattered for ever in the terrible naval battle at Meloria (p. 405). At a still earlier period Genoa had participated in the Crusades, and secured to herself a busy trade with the Levant. She also possessed settlements at Constantinople, in Syria and Cyprus, at Tunis and Majorca. The consequent rivalry of the Genoese and Pisanians was a fruitful source of wars and feuds, which were not ended until the defeat of Genoa at the battle of Chioggia in 1380.

The internal history of the city was no less disturbed than the external. The party-strife between the great families of the *Doria*, *Spinola*, *Adorno*, and *Fregoso* (*Ghibellines*) on one side, and the *Grimaldi*, *Fieschi*, *Genoini*, and *Montaldo* (*Guelphs*) on the other, led to some extraordinary results. The defeated party used, at the expense of their own independence, to invoke the aid of some foreign prince, and accordingly we find that after the 14th cent. the kings of Naples and France, the marquises of Montferrat, and the dukes of Milan were alternately masters of Genoa. Nor was this state of affairs materially altered by the revolution of 1528, by which the absolute sway of the nobility was overthrown, and a *Doge*, elected for life, invested with the supreme power. In the midst of all this confusion the only stable element was the mercantile *Senato di San Giorgio*, which had acquired extensive possessions chiefly in Corsica, and would perhaps, have eventually absorbed the whole of the republic and converted it into a commercial aristocracy, had not Genoa lost its power of independent development by becoming involved in the wars of the great powers. Andrea Doria (p. 61), the admiral of Emperor Charles V. at length restored peace by the establishment of a new oligarchic constitution (1528), and the unsuccessful conspiracy of Fregoso in 1547 was one of the last instances of an attempt to make the supreme power dependent on unbridled personal ambition. But the power of Genoa was already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by Louis XIV. of France, whose fleet under Duquesne bombarded Genoa in 1684, and by the Imperial troops by whom the city was occupied for some months in 1706. These last were expelled by a popular rising, begun by a stone thrown by Balilla, a lad of 10 years. A revolt in Corsica, which began in 1768, was suppressed only with the aid of the French, who afterwards (1793) took possession of the island on their own behalf. In 1797 the aristocratic government of Genoa was superseded by the democratic Ligurian Republic, established by Napoleon. In 1805 Genoa was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia.

To the student of art Genoa offers much of interest. Some of the smaller churches are of very ancient origin, though usually altered in the Gothic period. The Renaissance palaces of the Genoan nobles are, on the other hand, of the greatest importance, surpassing in number and magnificence those of any other city in Italy. Many of these palaces were erected by Galeazzo Alessi (a pupil of Michael Angelo, born at Perugia 1563, d. 1627), whose style was followed by subsequent architects. In spite of occasional defects Alessi's architecture is of an imposing and uniform character, and displays great ingenuity in making the best of an unfavourable and limited site. The palaces, moreover, contain a considerable number of works of art, while Alessi, who resided at Genoa in 1603-4, and Van Dyck at a later period, have preserved the memory of many members of the nobility. The native school of art, however, never rose to importance, and was far from being benefited by the seal of its artists in painting frescoes. The chief painters were Luca Cambiasi (1577-80), Bernardo Strozzi (variously *il Cappuccino* or *Papa Genovese*) (1621-1634), *Gino Barti Paggi* (1664-1697), *Stefanetto Castiglioni* (1616-70), and *Bartholomæo Biondo* (1632-67).

### c. The Harbour and the Adjoining Streets.

Until recently the harbour consisted solely of the *Porto* or inner harbour, which was closed on the S. by the *Molo Vecchio* (492 yds. long), said to have been constructed in 1134, and by the *Molo Nuovo* (722 yds. long), dating from the 14th century. In 1877-86, however, very extensive additions were made, a sum of 20 million francs having been presented to the city for the purpose by the Mar-

shose Raffaele Doferrari, Duke of Galliera (d. 1878). The Molo Nuovo was prolonged to the S.E. by the *Molo Duca di Galliera* (about 1 M. long), and on the E. side a new breakwater, the *Molo Glauco* or *Orientele* (550 yds. long), was added, creating a new harbour (*Porto Nuovo*) and an outer basin (*Acquaporto*) for war-vessels. A new outer harbour, the *Bacino del Faro* beside the Molo Nuovo, is expected to be finished about 1906 (comp. the Map, p. 84). The aggregate water area of these different basins is 565 acres; the length of the quays (*calate*) is 5 M. In 1900 the harbour was entered and cleared by 13,602 vessels, of which 7292 were steamers. The value of the imports (3,075,789 tons; chiefly coal and grain) was 520,000,000 fr., that of the exports (232,900 tons) was 240,000,000 fr.

To reach the harbour from the railway-station, we traverse the Piazza Acquaverde (Pl. C, 2; p. 81) and descend the narrow *Via San Giovanni* (Pl. B, C, 2) towards the S. To the right, at the corner of the Piazza della Commenda, is the small early-Gothic church of *San Giovanni Battista* or *di Prè* (13th cent.), which originally belonged to a lodge of the Knights of St. John. Since a reconstruction in the 17th cent. the entrance has been at the E. end.

The busy *Via Carlo Alberto* (Pl. C, D, 2-4), skirting the Piazza della Commenda, leads to the W. to the *Dogana* (Pl. B, 2), or custom-house, and to the *Ponte Federico Guglielmo* (p. 87), the landing-place of the oceanic steamers. Farther on are the Palazzo Doria (p. 81) and the large lighthouse (p. 82). To the E. the street leads past the *Magazzini della Darsena*, the former marine arsenal, the old *Darsena* (Pl. C, 3), or war-harbour, in which Fiesco was drowned in 1547, and the *Porticato di Sottoripa* (Pl. D, 4), with arcades restored in the Gothic style in 1900, to the Piazza CARICAMENTO (Pl. D, 4, 5), in which a bronze statue, by Rivalta, was erected in 1893 to Raffaele Rubattino (1809-72), the Genoese steamship-owner. On the S. side of the square is the Gothic *Palazzo di San Giorgio*, erected about 1260, enlarged in the 14th cent. and in 1571, and from 1406 to 1797 occupied by the Banca di San Giorgio (p. 71). It is now being converted into a produce-exchange. The large hall is embellished with 21 marble statues of men who have deserved well of the city, partly of the 15-16th century. The best are those of Luca Grimaldi and Ant. Doria (by Tamagnini, 1508) and Franc. Lomellini (by Pace Gagini, 1509).

Beside the Piazza Raibetta (Pl. D, 5; electric tramways, p. 88), farther on, is the *Porto Franco*, or free harbour, with extensive bonded warehouses (visitors admitted; no smoking).

The broad *Via Vittorio Emanuele* (Pl. D, 5), skirting the E. side of the free harbour, leads to the S.W. to the Piazza Cavour (Pl. D, 5), to the S. of which begins the *Via di Circosvallo a Mare* (p. 83). To the W. is the *Molo Vecchio*, with the *Porta del Volo* (Pl. C, 5), a gateway built in 1550 by Gal. Alessi, and the

*new Magazzini Generali.* — The Via San Lorenzo ascends from the Via Vittorio Emanuele to the cathedral, see p. 74.

A ROW IN THE HARBOUR (2 fr. per hour for 1-4 pers.; bargains beforehand) is very attractive when the sky is clear and the sea calm. We first proceed to the end of the *Molo Vecchio*, on which stands a small *Fanale* or lighthouse (Pl. A, 5; no admission). Thence we cross to the *Darsena di Carmignolo* (Pl. C, D, 7, 8), large dry docks constructed in 1848-50. After seeing these, we row past the end of the *Molo Nuovo* (lighthouse; Pl. C, 8, 9) to the *Molo Dues di Galliera*, which commands a fine view of the city and mountains. Hence we return on foot passing the Quarantine Station, and traverse the Molo Nuovo to the large lighthouse (p. 8), which may now be visited. Then by electric tramway (No. 11; p. 66) to the Darsena (p. 72).

The following route avoids the noisy and crowded streets near the harbour. From the S.E. end of the Darsena (Pl. C, 8), whence the Via delle Fontane leads to the left to the Piazza dell' Annunziata (p. 79), we pass through the Gothic *Porta del Vacca*, erected on the site of the N.W. town-gate of 1159 and adorned with mediæval sculptures and towers, to the *Via del Campo* (Pl. D, 4) and the *Piazza Fossatello* (Pl. D, 4). From this piazza the Via Lomellini, with the *Palazzo Centurione* (No. 1), by Alessi (?), and the house in which Mazzini was born (No. 33), leads to the left to the Piazza dell' Annunziata (p. 79).

In the small Piazza San Siro, a few paces to the E. from the Piazza Fossatello, is the old cathedral of SAN SIRO (Pl. D, E, 4), rebuilt about 1576, with a façade of 1830, containing frescoes by *Giov. Batt. Carlone*.

Then through the *Via di San Luca* to the *PIAZZA BANCHI*, with the *Exchange* (*Loggia de' Banchi, Borsa*; Pl. D, 5), adorned with a marble figure of *Cavour* by Vinc. Vela (business-hours, 11-3). — To the left of the Exchange, the narrow *Via Omboni* (Pl. D, E, 5), with numerous goldsmiths' shops (a door on the right is adorned with an Adoration of the Magi in relief, 15th cent.), and then the *Piazza Sonigia* (Pl. E, 5) and the *Via Luicelli*, lead to the Piazza delle Fontane Marose (p. 76).

To the N. of the Piazza Sonigia is the church of *Santa Maria delle Vigne* (Pl. E, 5), with three Gothic figures above the side-portal on the right, and a tower of the 13th century. The fine interior was restored in the late Renaissance style in 1686; in the chapel to the left of the choir is a wooden crucifix with painted statues of the Virgin and St. John, by *Maragliano*. The church is adjoined by a ruined cloister of the 11th century. — On the S. side of the Piazza Sonigia (Piazza Campetto, No. 5) is the handsome *Palazzo Imperiale*, by G. B. Castello (1660).

From the Exchange the Via San Pietro della Porta, passing the former church of *San Pietro de' Banchi* (1583), with its high flight of steps, leads to the S. to the Via San Lorenzo (see p. 74).

The steep streets to the S. of the Via Vitt. Emanuele (p. 72) and the Via San Lorenzo, in the oldest and most unsavoury part of Genoa, contain several churches of considerable artistic interest. The Via San Giorgio, a side-street of the Via Vitt. Emanuele, and the continuation of the above-mentioned Via San Pietro della Porta, both lead to the Piazza San Giacomo (Pl. D, 6), on the S.E. side of which stands the church of *San Giorgio*, a baroque structure with a dome, containing a *Pietà* by the Spanish master



Sanctus Coello (1st chapel to the left of the choir), and three paintings by Luca Cambiaso. Adjoining it on the left is the charming little church of *San Terenzo*, by Ant. Rocca (1691). A few yards to the S.W. of the latter is the *PIAZZA CATTANEO*, named after the *Palazzo Cattaneo*, which has a tasteful Renaissance portal by Tamagnini and others. The *Via della Grazie* and then the *Vico di San Cosmo* (to the left) lead hence to the Romanesque church of *Santi Cosmo e Damiano*, which contains a Madonna of the 14th cent. (left of the high-altar). — Continuing to ascend beyond San Cosmo, we reach the church of *Santa Maria di Castello* (Pl. D, 6), a Romanesque building (perhaps of the 11th cent.), on the site of the Roman castle. Above the portal is an ancient architrave; ten of the shafts of the columns in the interior are also ancient. In the first chapel on the left is a Roman sarcophagus, used as an altar; in the second chapel on the right is a Coronation of the Virgin by *Leo. Brca*; and the third has tasteful mural decorations (tiles) and an altar-piece by *Barab* (1826). The choir was added in the 15th century. In the cloisters are ceiling-frescoes of Sibyls and Prophets and a Madonna by *Justus de Allamagne* (1451; under glass). — We now descend to the E. to *San Donato* (Pl. E, 6), a Romanesque structure of the 12th cent. (restored in 1893), containing some ancient columns. The architrave and columns of the entrance show an archaistic tendency like those of the cathedral. In the interior are some antique columns and (1st altar on the left) a fine Adoration of the Magi, by the Master of the Death of the Virgin (covered). — We may proceed hence either via the *Salita Polignoli* to the N.E. to the *Piazza Umberto Primo* (p. 75) or via the *Vico del Fico* to the E. to the *Piano di Sant' Andrea*, and thence pass under the Gothic *Porta Soprana* and descend the *Vico Dritto di Ponticello* to the *Via Venti Settembre* (p. 75). No. 51, on the left side of the *Vico Dritto di Ponticello*, is the small *Ancestral House of Columbus* (Pl. E, 6; p. 81).

**b. From the Harbour through the Via San Lorenzo to the Piazza Umberto Primo and the Piazza De Ferrari.**

Near the beginning of the *Via Vitt. Emanuele* (p. 72) is the busy *VIA SAN LORENZO*, running towards the S.E. It contains the cathedral of —

\**San Lorenzo* (Pl. E, 5, 6), founded in 985, re-erected about 1100 in the Romanesque style, restored in the Gothic style in 1307, and provided with a Renaissance dome by *Galeazzo Alessi* in 1567. The choir was modernized in 1617, and a harmonious restoration of the interior was carried out since 1896. The lower part of the façade, which consists of alternate courses of black and white marble, was constructed in imitation of the French Gothic churches; the two lower of the recumbent lions which adorn it on the right and left of the steps are modern. Only one of the towers is completed. The sculptures of the principal portal date from the end of the 13th century. The Romanesque entrances to the aisles are richly decorated with sculptures of the 12-14th cent. (on the N. portal, a carver's inscription of 1342) and with archaistic ornamentation on the entablature and capitals. A small Gothic oriel of 1402, formerly belonging to the Hospital of St. John, has been built into the right aisle.

The *LYRATORIO*, to which the massive substructure of the towers forms a kind of atrium, still retains 16 Corinthian columns from the original Romanesque building. The upper series of columns alternating with piers, and also the whole of the vaulting, belong to the building of 1307. On

the right, over the second side-portal, is the monument of Cardinal Luca Pisardi (d. 1200). — In the chapel to the right of the choir, a "Crucifixion with saints and angels" (covered), the masterpiece of *Paolo Veronese*. In the choir, handsome stalls with inlaid work (1514-46). In the chapel to the left of the choir, six pictures and a statue of *Vides* by *Luca Cambiasi*. — In the first chapel in the left aisle are seven statues by *Guglielmo della Porta*. The second chapel (women not admitted), that of *San Giovanni Battista*, erected in 1445-55, contains a stone area of the 13th cent. (below the altar) with reliefs of John the Baptist. The six statues at the sides are by *Matteo Civitani* (p. 416); the Madonna and John the Baptist by *Andrea Sansovino* (1500); the canopy and the other sculptures by *Simone and Cristofano della Porta* (1552). The external decoration of the chapel, with admirable reliefs above (best light in the afternoon), was executed by the Lombardic masters, *Don. and Bino Capria* and *Oliv. da Bassano* (1445-50).

In the sacristy is the CATHEDRAL TREASURY (adm., p. 70; entrance, *Via dell'Arcivescovado* 21). Among the relics here are a silver shrine for the Procession of Corpus Domini, executed in 1555-1611 by *Francesco Riccio* of Milan and other artists; and (to the left) a 13th cent. cross from Ephesus, captured at Phocaea in 1305. To the right is the *Sancti Cene*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, or that in which Joseph of Arimathea caught some drops of the blood of the Crucified (an ancient Oriental glass vessel, captured by the Genoese at Cesarea in 1401 and supposed to be made of a large emerald, until it was broken at Paris, whither it had been carried by Napoleon I.). The setting dates from 1627. Beneath is a silver altar-front by the German goldsmith *Meister Hans* (1599); opposite is a silver shrine for the procession on Ash Wednesday, by *Francesco di Daniele* (1587); a casket for the relics of John the Baptist, probably a Florentine work of the end of the 16th century. On the third wall are two chair vestments (16th and 18th cent.) and costly vessels.

To the left of the cathedral are Romanesque cloisters (12th cent.). — Opposite, *Via dell'Arcivescovado* 14, are the *State Archives*.

Farther on the *Via San Lorenzo* leads to the PIAZZA UMBERTO PRIMO and to *San' Ambrogio* (Pl. E, 6), a church of the Jesuits, profusely decorated (1589).

2nd Altar on the right: Assumption by *Giulio Risi* (restored in 1805; covered). High-altar piece, Presentation in the Temple, by *Andrea* (an early work of about 1603; covered). The four black monolith columns are from Porto Venere (p. 104). Third Altar on the left: *Andrea*, St. Ignatius healing the sick (ca. 1620; restored in 1805; covered).

The house *Vico dei Notari* No. 1, to the right of the church, has a fine Renaissance portal.

On the N. side of the Piazza Umberto Primo rises the PALAZZO DUMALE (Pl. E, 6), the grand old residence of the doges, originally a building of the 13th cent., to which the tower on the left (*Torre del Popolo*) belonged, but completely remodelled by *Rocco Fannone* (?) in the 16th cent. (fine staircase), and modernised after a fire in 1777. Facade by *Simone Cantoni*. It now contains the telegraph-office and other government-offices.

From the Piazza Umberto Primo the *Via Sella* leads to the left to the busy and recently enlarged PIAZZA DESFERRET (Pl. E, 5, 6; 75 ft. above the sea, starting-point of most of the electric tramways, p. 68), which is embellished with a large Equestrian Statue of *Gariibaldi*, by *Ang. Rivalta*, unveiled in 1900. — On the N.W. side of the piazza stands the *Palazzo Desferret* (18th cent.). Opposite

are the *Teatro Carlo Felice* (Pl. E, F, 5; see p. 69) and the *ACQUA-MINIA DI BELLE ARTI* (Pl. E, F, 6), on the first floor of which is the *Biblioteca Civica* (about 45,000 vols.), on the second floor is a collection of casts and a few paintings.

The *VIA VENTI SETTEMBRE* (Pl. F-H, 6, 7), a handsome street laid out since 1887, leads from the Academy to the S.E. to the old *Porta d'Archi* (p. 83) and thence, passing the new *Mercato Orientale* (market), to the *Ponte Pila* (Pl. H, I, 7; p. 84), the central one of the three bridges over the *Bisagno*.

The *Salita San Matteo* leads to the left, from the *Piazza Deferrari* to the small Gothic church of *San Matteo* (Pl. E, 5; 1278), containing many memorials of the *Doria* family, the façade being covered with inscriptions in their honour. At the foot, to the right, is an ancient sarcophagus-relief, with an inscription in honour of *Lamberto Doria*, who defeated the *Venetians* at *Cursola* in 1297. The interior was altered in 1580, with the assistance of *Oliv. Sant. Castello*, by the *Florentine Montorsoli*, who was invited to Genoa by *Andrea Doria*, and executed the whole of the sculptures which adorn the church. The balustrade of the organ-loft is particularly fine. Above the high-altar is *Andrea Doria's* sword, and his tomb is in the chapel below. To the left of the church are handsome cloisters with double columns in the early-Gothic style (1308-10), with 17 ancient inscriptions relating to the *Dorias*, and remains of *Montorsoli's* statue of *Andrea Doria*, which was mutilated during the Revolution in 1797. — The little piazza in front of the church is surrounded with *Palaces of the Doria Family*, some with their lower halves covered with black and yellow marble. The palazzo (No. 17) at the corner of the *Salita alle Arcivescovado* bears, above its elegant early-Renaissance portal, the inscription, '*Senat. Cons. Andreas de Oris, patris liberatoris munus publicum*'.

c. *From the Piazza Deferrari to the Main Railway Station by the Via Garibaldi, Via Cairoli, and Via Balbi.*

From the *Piazza Deferrari* two broad streets lead to the N.E.: to the right the *Via Roma* (p. 82), to the left the short *Via Carlo Felice* (Pl. E, F, 5). The latter leads past the *Palazzo Pallavicini* (No. 12, now the *Pal. Durazzo*) to the *PIAZZA DELLE FONTANE MAROSE* (Pl. F, 4, 5). No. 17 in this piazza is the *Pal. della Casa*, originally *Spinola* (15th cent., but restored in the 17th), adorned with five ancient honorary statues in niches; No. 27 is the *Pal. Lodovico Stefano Pallavicini*, with a painted façade and sumptuously fitted up in modern taste.

From the S.E. angle of the *Piazza delle Fontane Marose* the *Salita Santa Caterina* leads to the *Piazza Corvetto* (p. 82). — Through the *Via Luconi* to the harbour, see p. 75.

At the *Piazza delle Fontane Marose* begins a handsome line of streets laid out since the 18th cent., extending to the *Piazza Acquaverde* (p. 81), under the names of *Via Garibaldi* (formerly *Nuova*), *Via Cairoli* (formerly *Nuovissima*), and *Via Balbi*. In these streets, which form one of the chief arteries of traffic, are the most important palaces and several churches. Some of the former should be visited for the sake of their noble staircases, one of the sights of Genoa.

The first of these main streets, the narrow *\*VIA GARIBOLDI* (Pl. E, 4), is flanked with a succession of palaces. On the right,

No. 1, *Palazzo Cambiaso*, by Gal. Alessi. On the left, No. 2, *Pal. Gambaro*, formerly *Cambiaso*. Right, No. 3, *Pal. Paredi*, erected in 1567-81 by Gal. Alessi for Franco Lercaro, containing frescoes by Luca Cambiaso and others. Left, No. 4, *Pal. Cataldi*, formerly *Geraga*, erected about 1560 by Giov. Batt. Castello. Right, No. 5, *Pal. Spinola*, by Gal. Alessi, now a commercial school. Left, No. 6, *Pal. Giorgio Doria* (not always open), by Alessi, adorned with frescoes by Luca Cambiaso and other pictures (Castiglione, Shepherd and shepherdess; Van Dyck, Portrait of a lady; P. Veronese, Susanna).

Left, No. 10, *PAL. ADONZO* (accessible by introduction only), also by Gal. Alessi, contains several good pictures: *Eubens*, Hercules and Dejanira; three small pictures attributed to Mantegna, though more in the style of *S. Botticelli* (Triumph of Amor, of Jugurtha, of Judith, comp. p. 31, No. 106); *Cambiaso*, Madonna and saints; *Clouet* (?). Portraits of four children; *Piola*, Frieze with children; *Perin del Vaga*, Nativity of Mary.

Left, No. 12, *Pal. Serra* (no admission), by G. Alessi; interior rebuilt by De Wailly (d. 1798) and Tagliacozzo, with a magnificent hall.

Right, No. 9, *Palazzo Municipale* (Pl. E, 4), formerly *Doria Tursi*, by *Rocco Lurago* (d. ca. 1590), with a handsome staircase and court, skillfully adapted to its sloping site.

The VESTIBULE is adorned with five frescoes from the life of the Doge Grimaldi and the STAIRCASE in the court with a statue of Cattaneo Pinelli. — In the large COUNCIL CHAMBER on the upper floor are mosaic portraits (by Salviati, 1867) of Columbus and Marco Polo. In the adjacent room are facsimiles of letters of Columbus (the originals are in the pedestal of his bust in the Sala della Giunta); large bronze tablet of B. C. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a castle in the Val Polcevera. A cabinet to the left contains Paganini's violin (a 'Guarneri').

Left, No. 18, *Palazzo Rosso* (Pl. E, 4), by Alessi (?), so named from its red colour, formerly the property of the *Brignole-Sale* family, was presented to the city of Genoa in 1874, along with its valuable contents, library, and \**Picture Gallery* (*Galleria Brignole-Sale De Ferrari*, adm., see p. 70; lists of pictures in each room), by the Marchesa Maria Brignole-Sale, Duchess of Galliera (d. 1889), and her son Filippo.

Ascending the staircase to the third story, we pass to the right into the STANZA DELLE ARTI LIBERALI (R. I), named, like the following rooms, after the ceiling-paintings (by *Carlo*, *Paredi*, *De Ferrari*, *Piola*, and others), and containing three portraits of Doges of the Brignole family (17-18th cent.). The ceiling-paintings are sometimes continued by the relief-work of the cornices. — To the right, the ALCOVA (R. II) *Rigaud*, Lady and gentleman of the Brignole family; *Picasso*, Portrait of the Duchess of Galliera. — III. STANZA DELLA GIOVENTÙ. On the east-wall: *Guarneri*, Cleopatra; *B. Strada*, 'U Cappuccino', Charity (after Cambiaso); *B. Strada*, Cook with poultry. — IV. SALA GRANDE, with ceiling decorated with the armorial bearings of the family. East-wall: *Guidobono de' Sereni*, Lot and his daughters. Entrance-wall: *D. Piola*, Sun chariot of Apollo. — V. STANZA DELLA PRIMAVERA. *Paolo Bordone*, Venetian women; *Veretti*, Physician (1598); *Van Dyck*, 'Marchese Antonio Giulio Brignole-Sale on horseback'; *A. Dürer*, Portrait (1508; ruined); *Filippo* (school-piece), Philip II. of Spain. On the entrance-wall: *Van Dyck*, Marchesa Paola Brignole-Sale; *Silvestro*

(not Van Dyck), Bearing of the Cross; *San Rocco*, Portrait of father and son; *Porto Bordon*, Portrait. — VI STAMPA DELLA 'Bovara' *Quaranta*, Suicide of Cain; *Luca Otterdun*, Charlotte liberating Olotho and Saphirah (from Tasso); *Quaranta*, Christ driving out the money-changers; 3 *Alto*, Incredulity of Thomas, *Coronagge*, Raising of Lazarus; *Guido Bent*, St. Sebastian (early copy). On the window-wall is a large mirror, with a magnificent baroque frame by *Pa. Pirelli*. — VII STAMPA DELLA 'ACTORIO' *Sanfante II*, Adoration of the Magi; *Quaranta*, Madonna enthroned, with saints. — VIII STAMPA DELLA 'LIVIANO' To the left, *Paolo Veronesi*, Judith and Holofernes. Entrance wall *P. Pirelli*, Holy Family; *Porto Bordon*, Holy Family with St. Jerome and Catharine (one of the master's chief works, but much injured). — IX STAMPA DELLA 'VITA DELLA' *Gono*, Van Dyck, Portrait Entrance wall *Van Dyck*, Marchese Gerolamo Brignole-Gala, with her daughter (retouched throughout).

No. 13, nearly opposite *Pal. Rosso*, and named 'white' by way of contrast, is the *Palazzo Bianco* (Pl. E, 4), erected in 1555-60, also for a long period the property of the *Brignole-Sale* family, but bequeathed in 1860 with numerous works of art to the city by the *Duchess of Galliera* (see p. 77), and since 1869 converted into a museum known like the other as the '*Galleria Brignole-Sale-Deferari*' (adm., see p. 70; lists in each room).

Vestibule. On the walls are numerous inscriptions and sculptures, including the remains of Genoese sepulchral monuments.

Entrance. — Room I (left) 137 *Genoa* with the walls of 1160, a large painting; 139 *View of Genoa* harbour in 1319; 140 *View of Genoa* in 1425 (a copy, dating from 1507); 141 Large relief plan of *Genoa* (1803); 142, 143. *Genoa* in the Genoese rising against Austria in 1746; 144 Part of the harbour chain of *Pisa*, captured in 1200; church bell of 1207; old cannon found in the harbour in 1800; national relics. — Room II 1 *View of Corsica*, *Genoa*, and the *Riviera di Levante* in 1645; 2 *Plan of Genoa* in 1656; 3 *Banner of the 'Thousand of Marcell'*. The glass-case contains Genoese coins and medals, two letters of *Andrea Doria*, a letter of *Garibaldi*; a crystal urn enclosing a small part of the ashes of *Columbus*, discovered in 1877 in the Cathedral of *Santo Domingo*; facsimiles of two letters of *Columbus*. We return to the staircase, with the continuation of the collection of sculptures. On the second landing is (Pl. 470) a fragment of the tomb of the consort of *Emp. Henry VII.*, by *Giov. Pirelli*.

Second Floor. The Ante-Room contains sculptures: 1 *Head of Jesus* from *San Lorenzo* (16th cent.); 2 *St. Giovanni Addolorato*, Terracotta altar, with the Coronation of the *Virgin* (from *Spitta*); 3 *Descent into Limbo*, a Roman strophæus-relief from the tomb of *Franc. Spitta* in *Genoa*.

Room I. Models of the *caravels* of *Columbus* (1492); two globes, by *Padre Coronelli* (1688); large Chinese vases.

R. II 1 *Dynastic palium* with legends of the saints (13th cent.); *Flemish tapestry*; *Japanese vases*. In the middle, marble group of *Children playing with a cat*, by *Gualt. Montanaro*.

R. III Paintings of the *Flemish school*. To the left, 3 *Jan Alen*, *Rural wedding*; 7 *Antoni*, *Lovers* (ca. 1610); 16 *Jan Alen*, *Children's Festival* (spoiled); 13 *Gerard David* (not *Floris*), *Madonna*, with St. Jerome and *Nicholas of Tolentino*; 14 *G. David*, *Crucifixion* (also 3 pieces); 20 *J. van Ruysdael*, *Landscape*; 26 *Van Dyck*, *Christ and the Pharisees*; 31 *G. David* (here ascribed to *Hamilting*), *Madonna*; 33 *Portrait of the Younger*, *Guarino* — In the middle *Penitent Magdalen*, by *Genova* (1788).

R. IV Spanish and French paintings. To the left, 4 *Felipe*, *Philip IV* (school-piece); 5 *Murillo*, *St. Francis in ecstasy*; 10, 12 *Barbaro*, St. Ursula and *Euphemia*; 17 *L. David*, *Portrait*; 19 *Murillo*, *Flight into Egypt* (school-piece). — In the middle *Jonas vomiting a child*, marble group by *Montanaro* (1873).

R. V Italian paintings. To the left, 10 *Paolo Veronesi* (?), *Boy praying*; *Marino*, *God the Father*; 7 *Don. Buonfanti*, *Holy Family*; 24 *Annunzio*,

Portrait; 30. *St. Filippo Lippi*, Madonna and angels, with *St. Francis*, Sebastian, and John the Baptist (1508); 31. *Polus Vecchio*, Madonna, with the Magdalen and the Baptist; 43. *Correggio*, Madonna adoring the child (copy).

R. VI and Gallery I. Paintings of the Genoese school and drawings. In the gallery, 6 *L. Cambiaso*, Diana and Callisto. — R. VII. Genoese frescoes. The cases contain antique vases.

R. VIII. Italian paintings of various schools. In the middle, a bridal bed of the Brignole family (17th cent.). — Gallery II. Venetian lace, ecclesiastical vestments (17th cent.), miniatures, and small sculptures.

R. IX. Modern paintings. In the cases are antique lamps, vases, glass, and coins. — R. X. Majolica from Savona and elsewhere. Collection of porcelain.

Crossing the small Piazza della Meridiana to the N.W., we enter the VIA CARLOTTA (Pl. E, D, 4). At the end of this street, No. 18, on the left, is the *Palazzo Balbi* (by Greg. Petroni, 18th century), through which a fine view is obtained of the lower-lying Via Lomellini (p. 73). — We then cross the Largo della Zecca (Pl. D, 8), with the station of the Cable Tramway to the Via di Circonvallazione a Monte (p. 84) and Castellaccio (p. 84), and reach the Via alla Nunziata. No. 16 in this street (on the right) is the *Palazzo Cattaneo della Volta* (not always open), containing on the first floor eleven partly injured portraits by Van Dyck, the best of which is that of a lady with a negro holding up a red parasol.

In the neighbouring PIAZZA DELL' ANNUNZIATA (Pl. D, 3) rises the former Capuchin church of *\*Santissima Annunziata del Vastato*, erected by *Giac. della Porta* in 1687. The portal is borne by marble columns; brick façade otherwise unfinished. This sumptuous church is a well-proportioned basilica with a dome; the interior was adorned in the 17th cent. with gilding and with frescoes by the Carloni and other artists.

In the left transept the altar-piece is a coloured wooden group of the Communion of St. Pasquale, by *Maragliano* (1726). The sacristy contains a Descent from the Cross, by *Maragliano* (1726); the colouring is modern.

In the handsome VIA BALBI (Pl. D, C, S, 2), on the right, No. 1, is the *Palazzo Durazzo-Pallavicini*, formerly *della Scala*, built by *Bart. Bianco* (?), with a handsome façade, a fine vestibule, and a superb staircase (left) added by *Andrea Tagliafico* at the end of the 18th century. On the first floor (hall to the right, at the back) is the *\*Galleria Durazzo-Pallavicini* (adm., see p. 70).

The ANTISALA contains busts of the Durazzo-Pallavicini family. — II. Room (to the left, beyond R. III). Left: *Guercino*, Nucleus Scavoia before Forsenna; *Van Dyck* (?), Portrait of a man; *Rubens*, *\*Silvanus* with Bacchantes (ca. 1608); *Am. Carracci*, Repentant Magdalen; *Imitator of Van Dyck*, Large family group (James I. of Great Britain with his family). — III. Room. *Bern. Strozzi*, Portrait of a bishop; *Guercino*, The tribute-money; *Titian*, Magdalen (school-piece). — IV. Room. *Guido Reni*, Carità Romana; *Paolo Veronese*, Marriage of St. Catharine (school piece); *Guido Reni*, Cleopatra. *Rubens* (?), Portrait, a round picture; *St. James*, *St. James*; *Philaretto*, Portrait of Marchese Agostino Durazzo; *Guido Reni*, Porcia Romana; *H. Rigaud*, Marchese Ippolito Durazzo. Admirable porcelain vases in the centre of the room. — V. Room. Paintings relating to the myth of Achilles by unimportant Genoese masters. Beautiful Chinese porcelain. — VI. Room. *Domenichino*, Risen Christ appearing to his mother, Death of Adonis; *Van Dyck*, *\*Boy in white satin*; *Van Dyck* (?), Young Tobias;

*Dyck*, Three children with a dog (spoiled); *Subans*, "Philip IV. of Spain, full-length; *Affonso*, *Marcellus* (wringing philosopher); *Dionysius* (laughing philosopher); *Van Dyck*, Lady with two children (spoiled); *Pitton* (?), *Coron* with *Beckus*, nymph and *Orpheus*. VII Room (unimportant). — VIII Room. To the left, *Palazzo Duca Mattei* (ca 1500), *Plata* *Guercio* *Band* (?), *Flight into Egypt*; *St. Paulus*, *Madonna of Fieschi*, *Platina* *Master* (17th cent); *Foto* *Chomphire*. — IX Room. *German School* (attributed to *Lombard* *Sch*), *Crucifixion*, with *salute*; *Subans*, *Ambrogio* *Optima*. — The *Library* contains 100 vols., including many specimens of early printing.

On the left side, No. 4, is the "Palazzo Balbi-Bonacasa" (Pl. D, 5), begun early in the 17th cent. by *Dart. Biondo*, and enlarged in the 18th by *Pier* *Ant* *Corradi*. It still belongs to the family who built it, and after whom the street is named. The superb court, with its Doric colonnades, affords a glimpse of the orangery. The interesting *Picture Gallery* on the second floor is shown on introduction only.

*Sala*, or *Lanen* *Room*, adorned like the others with ceiling paintings by Genoese artists. To the left, *Van Dyck*, *Francesco* *María* *Balbi* on horseback (injured), the prototype of the equestrian portrait of *Conde* *Olivares* by *Velazquez*, now in the *Prado* *Museum* at *Madrid*. To the right, *Bara* *Stress*, *Joseph* interpreting the dream; portraits by *Ang. Armetto*, etc. — *Palma* *Salotto* (to the right) *Subans*, "Infant Christ and John the Baptist, *Outside* *Band*, *Lucretia*, *Cleopatra*. *Pitton*, "Madonna with St. Catharine, *Domina*, and donors" charming picture (about 1500) thrown out of focus by abrasion, washing, and repainting; but still pleasing on account of the grace of the attitudes and the beauty of the landscape (*Crucifix* & *Coronella*). *Band* *Parro*, *Holy* *Family*; *Van Dyck* (?) *Madonna* with the pomegranate (*della* *Melegre*). — *Francesco* *Salotto*. *Van Dyck*, Equestrian portrait. Portraits of a gentleman and of a "Lady of the Balbi family" — *Palma* *Salotto*. *Caravaggio*, "Conversion of St. Paul, trivial in conception, but masterly in execution, *Master* of the Death of the Virgin, *Holy* *Family* and Adoration of the Shepherds; *Outside* *Band*, *St. Jerome*. — *Palma* *Salotto*. *Guercio*, *Neuron* (*Andromeda*); *Form* *del* *Vaso*, *Four* *Figures* of children; *Joe* *Basano* *Market*. *Gallia*, *Andre* *Rotondi* (not *Polypene* *Lippo*) *Communion* of *St. Jerome* (perhaps a copy), *Platina* *School* (not *Manin*), *Crucifixion*, *Pitton* (or more probably *Domene* *Catur*), *Portrait*, *Correggio* (?), *Marriage* of *St. Catharine*; *Van Dyck*, *Holy* *Family*; *Parro*, *School* (attrib. to *Correggio*), *St. George*.

On the right side of the street, No. 5, is the *Palazzo dell' Università* (Pl. D, 5), begun as a Jesuit college by *Dart. Biondo* in 1623, and created a university in 1812. The "Court and staircase are probably the finest at Genoa. The second floor contains a library, a natural history museum, and an aula with six allegorical bronze statues and reliefs by *Giovanni* *da* *Bologna*. A staircase leads hence to the high-lying *Botanical Garden* of the University (ring at the iron gate). Adjoining the upper entrance, in the *Corso* *Dogali* (p. 86), is the *Botanic Institute*, founded in 1807.

On the right is *San Carlo*, with sculptures by *Algarotti* (1680).

Left, No. 10, *Palazzo Beale* (Pl. C, 8), erected about 1650 by the Lombard architects *Frans* *Contino* and *Giov* *Ang*. *Palisone* for the *Durazzo* family, and extended in 1708 by *Carlo* *Fontana* of *Rome*. It was purchased by the royal family in 1817, and restored in 1842. The palace contains handsome staircases and balconies (fine views), and is sumptuously furnished (adm., see p. 70). The pictures and antiquities are of no great value.

Anti-Chamber: Battle-pieces by *Barbaro*. Room on the right. *Van Dyck*, Portrait of *Marchese Durazzo*; good portrait of the Lombard School, attributed to *Leon. da Vinci*; *Perin del Vaga*, Holy Family. To the right, a handsome gallery with rococo-painting and a few ancient and modern statues on the right, *Apollo* and *Apollino*, on the left, *Mercury*; at the end, *Rape of Proserpine* by *Schiavone*. On the left, *Crucifixion* by *Van Dyck*, *Woman taken in adultery*, *Moretto*; *Sibyl*, *Guercino*. In the throne-room, two large pictures by *Leon. Giordano*.

The Via Balbi ends at the PIAZZA ACQUAVIVARA (Pl. C, 2), the large square in front of the railway-station, the terminus of the electric tramway along the Via di Circonvallazione a Monte, and a station on the electric line to the Piazza Deferrari (comp. p. 68). On the N. side of the Piazza, embosomed in palm-trees, rises the marble Statue of *Columbus* (erected in 1862), who was probably born at Genoa in 1446 or 1447 (d. in 1506 at Valladolid). At the feet of the statue, which leans on an anchor, kneels the figure of *America*. — Opposite (S.E.) is the Palazzo Faruggiana, with a marble relief in the pediment representing scenes from the life of *Columbus*.

To the W. of the station is the PIAZZA DEL PRINCIPES (Pl. B, 2), which commands a good view of part of the old fortifications. A large Bronze Monument, 40 ft. high, by *Giulio Monteverde*, was erected here in 1886 in honour of the Duke of Galliera (pp. 71, 72). It represents *Liberty*, led by a winged genius and handing to *Mercury* treasures from her cup. On the pedestal is a medallion of the duke. — No. 4 in the piazza (W. side) is the long —

Palazzo Doria (Pl. A, B, 2), presented in 1522 to *Andrea Doria*, 'padre della patria' (d. 1560, at the age of 92). It was remodelled in 1629 from designs by *Fra Giov. Ang. Montorsoli*, and adorned with frescoes and grotesques by *Perin del Vaga*. The elder branch of the Doria family, to which the palace belongs, has allied itself with the Pamphili family, and generally resides at Rome.

The long Latin inscription on the side next the street records that *Andrea d'Oris*, admiral of the Papal, Imperial, French, and native fleets, in order to close his eventful career in honourable repose, caused the palace to be rebuilt for himself and his successors. His praises were thus sung by *Ariosto* 'questo è quel Doria, che fa dal pirati sicuro il vostro mar per tutti i lati'.

To the right is the court is a large arched loggia, to the left a tasteful garden and a fountain by the *Carlone* (1568-1601), with a statue of *Andrea Doria* as *Neptune*. — The last door on the right admits us to the apartments with *Perin del Vaga*'s *Frescoes* (restored in 1845). On the ceiling, vaulting, and lunettes of the great entrance-hall are scenes from Roman history, below which are reliefs by *Montorsoli*; on the staircase are tasteful grotesques. A corridor on the first floor, with portraits of the Doria family, is charmingly decorated with stucco and painted ornaments in the style of *Raphael*'s loggia in the Vatican; a saloon with a large ceiling-painting, *Jupiter overthrowing the Titans* (superb chimney-piece); and a side-room with a ceiling-fresco of the *Carth. Romans*.

The gardens on the hill beyond the railway-line, with a colossal statue of *Hercules* ('*I Giganti*') in a niche, also belong to the estate.

A Cable Tramway (No. 3, p. 88) ascends from the Piazza Principe to *Granarolo* (70 ft.; *Ristorante Bode*), which commands a fine view of the town and the *Val Polcevera* (p. 60).



The *Via San Benedetto* and the *Via Milano*, farther on, lead from the *Palazzo Doria* past the *Sailors' Rest* (p. 69) and the large new quays (comp. p. 72) to the lighthouse. About halfway we reach the *Piazza Dinagro* (omnibus, p. 68), No. 41 in which is the *PALAZZO ROSAZZA* (adm. 1 fr.). The charming gardens, with their rare plants and pretty fountains, deserve a visit; in the upper part is a *Belvedere*, commanding a \*View similar to that from the lighthouse.

On the rocky headland separating Genoa from San Pier d'Arena rises the large *Lighthouse* (*Lanterna*; 384 ft.), with its dazzling reflectors showing a light visible for over 20 miles. Visitors may go by the S. Pier d'Arena tramway (No. 11, p. 68) to the tunnel. The tower (353 marble steps) may be ascended and the apparatus inspected (fee 1 fr.); but the platform at its foot commands as good a view. Best light in the evening.

The \*View embraces the town and extensive harbour of Genoa, with the amphitheatre of mountains behind; to the E. the *Riviera di Levante* is visible as far as the picturesque promontory of Portofino; to the W. are seen the coast-villages on the *Riviera di Ponente* from San Pier d'Arena to Savona, the headland of Noli, and the *Capo delle Mele*, while in the distance are the usually snow-capped peaks of the *Ligurian Alps*.

**d. From the Piazza Deferrari to the Via di Circonvallazione a Mare via the Piazza Corvetto, Acquasola, and the Corso Andrea Podestà.**

The *VIA ROMA* (Pl. F, 5; electric tramways Nos. 3 and 4, p. 68), already mentioned at p. 76, is, with the adjoining *Galleria Mazzini* (right), the most important focus of traffic after the *Piazza Deferrari*. It ascends to the N.E., passing (left) the *Salita Santa Caterina* (p. 76) and cutting off a corner of the interesting old *Palazzo Spinola* (now the *Prefettura*), to the *Piazza Corvetto* (Pl. F, G, 5), where a large bronze equestrian *Status of Victor Emmanuel II.* was erected in 1886, from Barzaghi's designs. From this point we may proceed to the left, passing a marble *Status of Mazzini*, by Costa (1882), to the —

\**Villetta Dinagro* (Pl. F, 4; 240 ft.), a beautiful park, the property of the city, with pretty cascades, the *Museo Civico*, with collections of natural history (adm., see p. 70), and an incipient *Zoological Garden*. Winding promenades ascend from the entrance, near which are marble busts of *Aurelio Saffi*, *Ant. Berlando*, and *Ant. Mosto*, to a high bastion which affords a noble survey of city, harbour, and environs.

The direct continuation of the *Via Roma* is the *Via Assarotti*, leading to the high-lying *Piazza Monin* (p. 84). — From the *Piazza Corvetto* we ascend to the right to the park of *Acquasola* (Pl. G, 5, 6; 138 ft.), laid out in 1837 on part of the old ramparts (concerts, see p. 69). — From the S. end of the park we next follow the electric line along the *Corso ANDREA PONTERÀ* to the church of —

**Santo Stefano** (Pl. F, G, 6), situated on a terrace near the former *Porta d'Archi* (p. 76). This building preserves a Romanesque tower dating from the original church on this site, while the façade and the outer columns of the choir date from a Gothic restoration of the 14th century. The cantoria (choir-gallery) on the entrance-wall dates from 1499. Above the high-altar, the "Stoning of Stephen by *Giulio Romano*, one of his best works (1523; covered).

In the neighbouring *Via Bosco* is the church of *Santissima Annunziata di Portoria* or *Santa Caterina* (Pl. G, 8), with a fine Renaissance portal (1521) and the reliquary of St. Catharine of Genoa (d. 1510). Adjoining it is the large *Ospedale di Pammisene*, in front of which is a fountain with a bronze statue of the boy *Salila* (p. 71) by *Gianni*.

We now cross the viaduct (*Ponte Monumentale*) above the *Via Venti Settembre* (p. 78) and enter the S. part of the *Corso Andrea Podestà* (Pl. F, 7, see views). From the *Piazza Galeazzo Alessi* (Pl. F, 8) we follow the *Via Galeazzo Alessi* to the W. to the church of —

\***Santa Maria di Carignano** (Pl. E, 8; 174 ft. above the sea), begun by *Galeazzo Alessi* in 1552, but not completed till 1603. It is a smaller edition of the plan adopted by Michael Angelo and Bramante for St. Peter's at Rome. Here, however, a square ground-plan takes the place of the Greek cross of St. Peter's, and small lanterns represent the minor domes. Principal portal, 18th century.

INTERIOR. Second altar to the right, *Maratta*, 88 Blasius and Sebastian; 4th altar, *Frene Vanni*, Communion of Mary Magdalen; 1st altar to the left, *Guercino*, St. Francis; 3rd altar, *Luca Cambiaso*, "Entombment. Baroque statues below the dome by *Pierre Fagat* (St. Sebastian and the bearded *Alessandro Sauli*), *Faredi* (John the Baptist), and *David* (St. Bartholomew).

The "View from the highest gallery of the dome (170 ft. above the sea; 116 steps to the 1st gallery, thence to the top 120; easy and well lighted staircase) embraces the city, harbour, and fortifications, the well peopled coast (comp. p. 82), and on the S. the vast, ever-varying expanse of the Mediterranean. (Sacristan 25 c.; his attendance for the ascent unnecessary; best light in the morning.)

The *Ponte Carignano* (1718), spanning a street 100 ft. below, leads from the N.W. side of the church to the *Piazza Sarzano* (Pl. D, 7) and the harbour (p. 72). — In the opposite direction the *Via Nino Bixio* leads to the *Piazza Bixio* (Pl. F, 8), among the gardens of which rises a large bronze statue of *General Nino Bixio* (1821-79), by *Pazzi* (1890).

To the E. of the *Piazza Bixio*, in a commanding situation in the *Via Alessandro Volta*, is the *Ospedale Sant' Andrea* (Pl. G, 9), established in 1688 at the expense of the *Duchess of Galliera* (p. 77), who is commemorated by a statue (by *Monteverde*, 1896) in the garden.

The broad *Via Corsica* (Pl. F, E, 8, 9), the prolongation of the *Corso Andrea Podestà*, descends from the *Piazza Bixio* towards the S.W. to the —

\**Via di Circonvallazione a Mare*, a fine street, laid out in 1893-96 on the site of the outer ramparts, traversed by an electric tramway (No. 4, p. 68), and commanding beautiful views. It begins, as the *Via Odessa*, at the *Piazza Cavour* (Pl. D, 6; p. 72) and passes th-

docks mentioned at p. 73; then, under the name of *Corso Aurelio Saffi* (Pl. E-H, 9, 10), it ascends gradually, skirts the sea beneath the hill crowned by the church of Santa Maria di Carignano (p. 83), and finally ascends the right bank of the Bisagno to the *Ponte Pila* (Pl. H, I, 7, p. 78), whence it is continued by the *Via Canevari*, leading to the Campo Santo (p. 85).

The Road to Nervi (carriage-tarif, see p. 68), the E. continuation of the *Via Ventù Settembre* (p. 78), turns beyond the Piazza Tommasco (Pl. E, 8). The main road, at present served by an omnibus line only, runs due E. via the *Collina d'Albare*. In *San Francesco d'Albare*, at the top of the ridge, are the house occupied by Lord Byron in 1822-23 (*Via Albare* 10), the Palazzo del Paradiso (16th cent.), the Villa Cambiaso (1557), and other fine country-houses. — The alternative route (electric tramway, No. 8, p. 68) describes a wide curve to the N. of the hill (fine retrospect of Genoa) and proceeds via *San Martino d'Albare*.

From *Storia* (25 ft., p. 97), where the routes reunite, we skirt the coast, with continuous fine views of both Rivieras (p. 66), to the station of *Quarto* (p. 97). A small monument near the station marks the point of embarkation of 1000 Garibaldians for Marsala in 1860. Thence via *Quinto* to *Nervi* (p. 97).

**e. From the Piazza Corvetto to the Piazza Manin. Via di Circonvallazione a Monte. Castellaccio. Campo Santo.**

The *Via Asserotti* (p. 82) ascends from the Piazza Corvetto to the N.E., passing the church of *Santa Maria Immacolata* (Pl. G, 4; 1856-78), to the PIAZZA MANIN (Pl. I, 4, 330 ft. above the sea). On the W. side of this piazza begins the \**Via di Circonvallazione a Monte*, a magnificent route laid out since 1878 on the hills at the back of the town (electric line No. 2, see p. 68). It skirts the hillside to the W. in long windings, under various names (*Corso Principe Amedeo*, *Corso Solferino*, *Corso Magenta*, *Corso Paganini*), and leads to the *Splanata Castelletto* (Pl. E, 3), commanding one of the finest views of Genoa. Here it takes the name of *Corso Firenze* and runs to the N. to the church and cable-car station (No. 1, p. 68) of *San Nicolò* (Pl. E, 1). It then sweeps round above the poor-house (p. 86) and the charmingly situated *Castello d'Albertis* (Pl. G, D, 1), a villa in the style of a mediæval castle, to the *Corso Ugo Bassi*, whence it winds down under various names to the Piazza Acquaverde (p. 81). The electric line avoids some of the curves by a tunnel.

From the *Largo della Zecca* (Pl. D, 8; p. 79) the cable-tramway mentioned at p. 68 ascends through a tunnel in 7 min. to S. Nicolò (see above; change of carriage) and thence in 7 min. more through orchards to the loftily-situated *Castellaccio*. The site of the upper terminus of the line (ca. 1020 ft.) commands a beautiful view of the valley of the Bisagno and the Campo Santo. A little higher up is the *Hôtel-Restaurant Righi* (1070 ft.; d6j. 3½, D. 4-5 fr., wine included), with a magnificent \**View of Genoa and the coast from Savona to the promontory of Portofino*. A more extensive view is obtained immediately below the old *Forte Castellaccio* (1252 ft.), min. farther up.









A steep paved path, beginning at the Trattoria dei Cacciatori, a little to the W. of the Hôtel Royal, descends in 20 min. to the church of San Nicolò (p. 84).

The older line of roads, diverging to the left at the *Spianata Castelletto* (p. 84), is known as the *Via di Circonvallations a Monte Inferiore*. The first part of it, named the *Corso Carbonara*, leads to the *Albergo dei Poveri* or poor-house (Pl. D, E, 1, 2; 300 ft. above the sea), which has room for 1800 persons. It then takes the name of *Corso Depati* and rejoins the main thoroughfare at the Castello d'Albertis, adjoining the upper entrance to the *Botanic Garden* (p. 83).

The *\*Campo Santo* or *Cimitero di Staglieno* (open daily 9-6, in winter 10-6; electric line 6, p. 68) is reached from the Piazza Mannin (p. 84) by the new *Via Montaldo*, which leaves the city by the *Porta San Bartolomeo* (Pl. I, 3, 4) and then descends (views) to the N. into the *Valley of the Bisagno* and to *Staglieno* (p. 336). About  $\frac{1}{2}$  M. farther on ( $1\frac{1}{2}$  M. from the town) is the entrance to the cemetery, which was laid out by *Beasco* in 1844-51 and stretches up the slope on the N. bank of the *Bisagno*. We first enter a large rectangular space, with sumptuous single monuments in the recesses of the arcades, and beyond that is an oval space, with rows of monuments in the recesses. Flights of steps and broad inclined planes lead up to the upper galleries, the central point of which is a rotunda, with a dome borne by monolithic columns of black marble. Above the rotunda, to the N.E., close to the steep hillside, is the tomb of *Giuseppe Mazzini* (d. 1872). — In returning, we may use the electric line (No. 10) along the *Via di Circonvallations a Mare* (p. 83).

## 17. From Genoa to Ventimiglia. Riviera di Ponente.

84 M. RAILWAY in  $3\frac{3}{4}$ -7 hrs. (fares 17 fr. 65, 12 fr. 26, 7 fr. 90 c.; express 19 fr. 80, 13 fr. 26 c.). The *'train de luxe'* (from Vienna to Cannes (p. 20) performs the journey in about 4 hrs. (1st class fare 26 fr. 80 c.). In winter a dining-car (dél.  $3\frac{1}{2}$ , D.  $4\frac{1}{2}$  fr.) is attached to the first express from Genoa and the noon express from Ventimiglia. — This tour by road (103 M.) is strongly recommended to *Cyclists*. — *Electric Tramway* to Pegli, see p. 68.

During the 18th century the Riviera suffered from *Earthquakes* in 1818, 1831, 1864, and 1887. On the last occasion repeated shocks were felt in the district between Nice and Finalmarina (p. 87). The increasing intervals between the outbreaks render a speedy recurrence of the disturbances very unlikely.

The remarks at p. 65 on the luxuriant flora apply especially to the *Riviera di Ponente*. The railway penetrates the numerous promontories by tunnels.

$2\frac{1}{2}$  M. *San Pier d'Arena* or *Sampierdarena*, the W. suburb of Genoa, projecting far into the sea, has 34,084 inhab. and numerous palaces, including the *Pal. Spinola* and the *Pal. Scassi* (formerly *Imperiali*), both probably by Gal. Alessi, the latter with a beautiful garden. The church of *Santa Maria della Cella* contains frescoes of the Genoese school. Large sugar-refinery.



3 M. *Cornigliano-Ligure* (Grand Hôtel Villa Rachel), with numerous villas (Villa Reggio, finely situated on the coast). Engl. Ch. Serv. in April and May.

4½ M. *Sestri-Ponente* (*Albergo-Ristorante della Grotta*, R. from 2, pens., incl. wine, from 7 fr.), with 17,226 inhab., also has a number of villas (Villa Rossi, with fine garden), a church adorned with frescoes, manufactories, and wharves.

6 M. *Pegli*. — *Hotels*. \*Grand Hôtel *Martignan*, in the Palazzo Lomellini, with hydropathic and electro-therapeutic arrangements, lift, steam-heating, and large and fine garden, R. 3½/4, B. 1½, 44j. 3, D. 3, pens. 8-12 fr., sea-bath 60 c.; *GR. HOTEL FINE* (English landlady), R. from 4, B. 1½, 44j. 3½, D. 3, pens. from 6 fr., these two on the coast — *HOTEL-RESTAURANT DE LA VILLE*, opposite the station, R. 2-5, B. 1½, 44j. 3, D. 4½, pens., incl. wine, from 7 fr.; *PAST BEAUNEAND*, *Passeggiata dei Villini*, English. — *Café Milano*, *Ristorante Andrea Doria* (rooms), both unpretending — *Physicians*, see under Genoa, p. 60; also *Dr. Wagner*, Grand Hôtel *Méditerranée* — *English Church* (St. John), with services in winter. — *Electric Tramway to Genoa*, No. 11, p. 63.

*Pegli* (20 ft.), with 9226 inhab., a much visited summer sea-bathing place, is cooler and moister than the W. wintering-places on the Riviera and is itself visited as a winter-station by nervous sufferers.

Numerous beautiful walks in the wooded valleys and on the hill-slopes lend a peculiar charm to Pegli, as compared with places on the Riviera, better protected by the mountains but more hemmed in. The *Passeggiata dei Villini*, in the grounds of the former Villa Elena, may be specially mentioned (fine views). Among the villas are the *Villa Rostan*, with grounds in the English style, the *Villa Pignone*, and the *Villa Doria* (permease in the Pal. Doria in Genoa). The chief attraction is, however, the —

\**Villa Pallavicini* (open on week-days 10-3, on Sun. & holidays 9-2, closed on Frid., Maundy Thursday, Easter, Whitsunday, All Saints Day, and Christmas) The entrance is immediately to the left of the exit from the station, *permessi* are obtained at the steward's office, where visitors write their names in a book and receive a guide (fee 1-2 fr.) The visit takes about 2 hrs.

The grounds extending along the slopes of the coast display a profusion of luxuriant vegetation and afford delightful prospects of Genoa, the sea, the coast, and the mountains. On the highest point (to which visitors should insist upon proceeding) stands a castle in the mediæval style with a tower ("View"). Around it are indications of a simulated siege. Farther on is a stalactite grotto with a subterranean piece of water; under the bridge a striking glimpse of the lighthouse of Genoa and the sea. There are also summer-houses in the Pompeian, Turkish, and Chinese styles, an obelisk, fountains, surprise water works, etc. The gardens contain fine examples of the vanilla, cinnamon, and camphor plants, sugar-canes, palms, cedars, magnolias, and anacars.

7½ M. *Frè*, a ship-building place; 8½ M. *Voltri* (Gallo; Villa), a town with 14,815 inhab., at the mouth of the *Gerusa*, near which is the *Villa Brignole-Sale* (now *Galliera*). — Numerous tunnels and bridges over small coast-streams.





18 M. *Arenzano* (*Grand Hôtel*, closed at present; *Albergo Roma*), a retired and sheltered spot (pop. 8967), with the fine park of Marchesa Pallavicini; beautiful retrospect towards Genoa. The climate resembles that of Pegli.

19½ M. *Copioleto*, erroneously described as the birthplace of Columbus (p. 81). — 20 M. *Varazze* (*Hôt. Torretti*), with 9815 inhab., is a busy ship-building place, visited as a bathing-resort. The coast on both sides of it is rocky. Numerous cuttings and tunnels. — 22 M. *Cella*. — 24½ M. *Albisola*, at the mouth of the *Sansobbia*, where pottery is largely manufactured, was the birthplace of Popes Sixtus IV. and Julius II. (Giuliano della Rovere).

27 M. *Savona* (33 ft., *Railway Restaurant*: *Alb. Svizzera*, R. 9½ fr.; *Roma*, R. 2½, omn. ½ fr., both well spoken of; *Italia*), a town with 38,848 inhab., is charmingly situated on the *Letimbro* amidst lemon and orange gardens. The busy harbour is commanded by a fort. The *Parrocchiale* incorporates some remains of the old cathedral, destroyed in 1542. The new *Cathedral* (of 1804) contains a picture by Lod. Brea, a marble cross by G. A. Molinari (1499), and a Renaissance pulpit by Molinari and Ant. Aprile of Lombardy (1522). Opposite is the *Atrio* (unfinished), built for Julius II. by Giul. da Sangallo. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera* (1552-1637), a native of the place. The oratory of *Santa Maria di Castello* has a large altar-piece by Vinc. Foppa and Lod. Brea, with a portrait of the donor, Giuliano della Rovere (1490; injured). There is a small picture-gallery in the *Ospedale Civile* (open on Sun. & Thurs., 10-4). The church of *Madonna degli Angeli* affords a fine view of the town. — British Vice-Consul, *Ottavio Pontone*. — *Church Seamen's Institute* for British sailors (services on Sun. and Tues., concert on Wed.).

*Sanuario*, see p. 45. From Savona to Turin, see pp. 48, 47; to *Alessandria*, see p. 50.

30½ M. *Vado*, the *Vada Sabalia* of the Romans. — On this side of (32 M.) *Bergeggi* we obtain a "Retrospect of the Riviera as far as Genoa. Then a tunnel and galleries, through the arches of which are seen the sea and the islet of *Bergeggi*, once the seat of a celebrated monastery. The construction of the line was difficult here; the tunnels become longer. — 34 M. *Spotorno*, with an excellent bathing beach.

36 M. *Noli* (*Ristor. d'Italia*, with bedrooms), a small and ancient town, charmingly ensconced among vineyards and olive-groves, has picturesque narrow streets, ancient towers, and the ruins of a castle. The small Romanesque basilica of *San Paragorio*, near the station, dates from the 11th century. — The *Capo di Noli*, 3 M. to the S., commands a wide view (adm. to the signal-station by ticket only).

42 M. *Finalmarina* (*Albergo Garibaldi*, poor) is the seaport and principal part of *Finalé*, which consists of three different villages; it contains a cathedral by Bernini, in an elaborate baroque style.

To the left lies *Finalborgo*, the eldest part, with a castle; and towards the E. is *Finalpia*. In the neighbourhood are interesting caverns, with prehistoric remains.

47½ M. *Loano*, with a ruined castle. To the right of the line is the suppressed monastery of *Monte Carmelo*, erected by the Dorias in 1609 and commanding a fine view. The large twelve-sided church of the village was also erected by the Dorias. — Beyond (49½ M.) *Cariale*, with its market-gardens, the mountains recede.

52½ M. *Albenga* (*Rail. Restaurant; Albergo d'Italia, Vittoria*, both Italian), the *Aldingunum* of the Romans, is an ancient town (8231 inhab.) and episcopal see. Several châteaux of the old noblesse with lofty towers, and the Gothic cathedral with towers and elegant façade, are all of brick. The latter contains a ceiling-painting of the Resurrection, by Sante Bertelli (1882). Romanesque baptistery. Near the town are the remains of a Roman bridge (*Ponte Lungo*). — From Albenga to *Gorassio*, see p. 47.

To the left lies the rocky island of *Gallinaria*, crowned with a tower. — The train quits the coast and traverses olive-groves, vineyards, and orchards. It crosses the *Costa* and skirts the promontory of *Santa Croce*. Several tunnels.

57 M. *Alassio*. — *Hotels*. \**Grand Hôtel d'Alassio*, with steam-heating, R. 3½-5, B. 1¼, d.j. 3, D. 4½, pens. 9-12 fr. (L. extra), omn. 1 fr.; \**Hôtel Salsicci*, patronized by the English, pens. 9-12 fr. (these two of the first class); *Savoy Hotel; Hôtel Suisse*, R. 3, B. 1¼, D. 3½, pens. 7-8 fr., well spoken of; *Hôtel Bellevue; Hôtel de la Madonnina*, pens. 6-7 fr., on the shore, with garden; *Concordia*, pens. 7 fr., well spoken of; *Victoria*, an English family hotel, pens. from 6 fr.; *Hôtel d'Italia et Pension des Anglais*, R. from 1½, B. 1¼, d.j. 2, D. 3, pens. from 6 fr. — *Pension Villa Luigia*, pens. 7½ fr.; *Pens. Val d'Olive* (English), 7½-11 fr. — *Banker, House Agent, etc., Water Congress*. — *English Church*.

*Alassio* (16 ft.), a seaport with 5247 inhab., has a fine sandy beach, extending as far as *Laiquaglia*. It is frequented in summer as a bathing-place, and in winter as a health-resort, especially by English visitors. A pleasant promenade skirts the beach.

58 M. *Laiquaglia*. Retrospect of the *Capo Santa Croce*. The train penetrates the *Capo delle Mele* by means of a long tunnel. — 60½ M. *Andora*. Several tunnels. — 63½ M. *Cervo*, picturesquely situated on the slope. — 64 M. *Diano Marina* (Gr.-Hôt. *Paradis*, with sea-baths), in a fertile plain, was the central point of the great earthquake of February, 1887, but has since then been largely rebuilt (2020 inhab.). It is frequented in summer as a bathing-place by the Italians. To the right, inland, is *Diano Castello*. — The train enters a more extensive plain, in which *Oneglia* and *Porto Maurizio* are situated.

68½ M. *Oneglia* (*Rail. Restaurant; Grand-Hôtel Oneglia*, pens. from 8 fr., *Hôt. Vittoria; Alb. del Vapore*), with 8252 inhab. and a shallow harbour, carries on a busy trade in olive-oil. The prison near the station resembles a church. Sea-bathing establishment.

From Oneglia to Ormon, viâ the *Col di Nono*, see p. 48.

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The train crosses the broad and stony bed of the *Impero*, which the road crosses to the left by a suspension-bridge — 70 M *Porto Maurizio* (*Hôtel de France*, at the station; *Commercio*, in the town), with 7207 inhab. and a good harbour, is most picturesquely situated on a promontory amidst dense olive-groves. Olive-oil is the staple commodity, the finest kinds being produced here and at Oneglia. *Porto Maurizio*, with a fine domed church and a charming *Giardino Pubblico*, is visited for sea-bathing.

73 M. *San Lorenzo al Mare*. The low, massive towers which rise at intervals along the coast to the right of the line, some of them converted into dwelling-houses, were erected in the 9th and 10th centuries. — 77½ M *Santo Stefano-Rivaligne*. To the right on the hill is the fortified *Santo Stefano*. The train crosses the *Taggia*, beyond which is (79½ M) the station of *Taggia*.

The picturesque little town of *Taggia* (runs from *San Remo*, p. 90) lies 2½ M. up the valley of the river *Giove*. *Dom. Ruffini* (1807-81), poet and patriot, lived here from 1875 till his death. The road goes on via (7 M.) *Badeleur*, at the beginning of the *San Remo* aqueduct, and *Monte* to (12½ M.) *Triora*, finely situated among the mountains.

Beyond a short tunnel a valley on the right affords a charming view of *Bussana Vecchia*, romantically perched on a hillock. The ruins of this village, which was completely destroyed by the earthquake of 1887, are worth visiting (key of the ruined church at *Bussana Nuova*, 1½ M. lower down). The village opposite is *Poggio*, which first becomes visible. Then a tunnel under the *Capo Verde*.

84½ M. *San Remo*. — The Railway Station (Pl. C, 4; *Ristorante*) lies on the W. bay, a few hundred yards beyond the new town.

*Hôtels & Pensions*. The better houses have electric light, nearly all have gardens. On the W. Bay, in an open situation: \**Waverley Hotel* (Pl. E; A, 4), *Corso Ponente*, R. 3½-9½, B. 1½, déj. 4, D. 6, pens. 10-12, om. 2 fr.; \**Gr. Hôt. Royal* (Pl. e; B, 4), *Corso dell'Imperatrice*, R. 4-6, B. 1½, déj. 3½, D. 5, pens. 11½-15 fr.; *Gr. Hôt. des Anglais* (Pl. b; B, 4), *Corso dell'Imperatrice*, R. from 5, B. 1½, déj. 4, D. 6, pens. from 9 fr.; *Gr. Hôt. de Londres* (Pl. c; A, 4), *Corso Ponente*, R. from 4½, B. 1½, déj. 3½, D. 5, pens. from 10 fr.; all these of the first class, with lifts, the last two frequented by the English. — \**Hôt. Pens. Quisisana* (Pl. q; A, 4), above the *Corso Ponente*, with lift, R. 4-6, D. 5, pens. (L. extra) 8-11 fr.; \**Knys Hotel* (Pl. l; A, 4), *Corso Ponente*, R. from 4, B. 1½, déj. 3, D. 4½, pens. from 8 fr.; *Hôt. Imperial*, *Corso dell'Imperatrice*, pens. 7-12 fr. — Less pretentious: \**Hôt. Pens. Paradis de la Riviera* (Pl. f; B, 4), *Corso dell'Imperatrice*, with steam heating, R. from 3, B. 1½, D. 4, pens. 8-10 fr.; *Pens. Pavlovitch* (Pl. d; A, 4), *Corso Ponente*, pens. 7-10 fr.; *Hôt. Pens. Dujetol* (Pl. i; B, 4), *Corso dell'Imperatrice*, R. from 3, B. 1½, déj. 2½, D. 4, pens. from 7½ fr.; *Hôt. Pavillon* (Pl. k; A, 4), *Corso Ponente*, R. 4, B. 1½, déj. 3, D. 3½, pens. 7½-10 fr., frequented by the English. — In the *Via Serris*, in an elevated situation: \**Savoy Hotel* (Pl. s; B, 3), with lift and steam heating, R. 4½-9½, B. 1½, déj. 3½, D. 5, pens. 10-12 fr.; first-class; \**Hôt. Pens. Belvedere* (Pl. y; B, 3), *Pens. Hellavista* (Pl. bo; B, 3), *English Pension* (Pl. m; B, 3), all three English. — Near the Station and in the New Town: \**Hôt. de Paris* (Pl. n; C, 4), *Corso dell'Imperatrice*, with lift, R. 4-5, B. 1½, déj. 3, D. 4, pens. 10-12 fr.; \**Hôt. d'Europe et de la Paix* (Pl. o; C, 4), with lift, R. from 3½, B. 1½, déj. 3, D. 4½, pens. from 9½ fr.; \**Hôt. Cosmopolitain*



(Pl. 2, C, 4), Via Roma, R. 2-6, R. 1 1/2, 44) S, D & pens 7 10 fr; Hôtel *Reynard & Tannure* (Pl. 2, C, 4, Via Roma, R. 2-6, R. 1 1/2-1 1/2, 44) S, D & pens 6-8 fr; Central or de *Comença* (Pl. 2, C, 3) Via *Andrea Carli*, with café-restaurant and bowling alley, recommended to passing tourists, R. from 7 1/2, R. 1 1/2, 44) S, D incl wine 4 fr; Hôtel *de la Russie*, Corso dell'Imperatrice, adjoining the *Giardino Pubblico*, Hôtel *National*, Via Vill. Emanuele, R. 2 1/2-4 1/2, R. 1 1/2, 44) S, D 2, pens 6-8 fr, unpretending; R. *de la Russie* *Hotelm*, Via Roma; Hôtel *Grandes Bains*, Via Vill. Emanuele these two quite Italian. — On the *R. Bay*, in a sheltered and quiet situation. *Grand Hôtel Bulver* (Pl. 2, F, 1), adjoining the *Villa Iria*, with lift, R. from 4 1/2, R. 1 1/2, 44) S, D 6, pens from 12 fr; *Gr. Hôtel de la Méditerranée* (Pl. 2, F, 2) with lift, R. 5-7, R. 1 1/2, 44) S, D 2, pens 8-14 fr; *Gr. Hôtel Victoria* (Pl. 2, F, 2), R. 4 1/2-1 1/2, R. 1 1/2, 44) S, D 6, pens 8-14 fr, these three in the *Corso Felice Cavallotti*; *Gr. Hôtel de Nice* (Pl. 2, R. 2), *Corso Garibaldi*, with lift, R. 3 1/2-6, R. 1 1/2, 44) S, D 6, pens 8-14 fr, all these of the first class. Hôtel *de Rome* (Pl. 2, F, 2), *Corso Felice Cavallotti*, with lift, R. 3 1/2-6, R. 1 1/2, 44) S, D 6 1/2, pens 7-11 fr well spoken of *Plainer Pura Villa Lombrone* (Pl. 2, F, 2), near the sea, pens 8-12 fr. *Pura Zapp* (*Schwinn* *mor*; Pl. 2, R. 2), *Corso Garibaldi* pens 8-10 fr; *Pura de Pura*, Via di *Francia* (Pl. 2, R. 2), pens 6-8 fr; *Pura des Bains*, *Corso Garibaldi* — *Schwarzen* *Riviera* (Pl. 2, D, R. 2), in a lofty situation near the *Via Freggata*.

In summer only the *Hôtel de Paris*, *Hôtel Central*, *Hôtel National*, and *Pura de Pura* are open.

**Apartments** (comp. pp. 22, 223). Suites of apartments are to be found in the *Via Vittorio Emanuele*, *Corso dell'Imperatrice*, *Via Forcella*, *Corso Garibaldi*, *Via Umberto*, and *Via Roma*. There in other parts of the town are less desirable, owing to the coldness of the streets. *Villas* abound; rent for the winter 1000-12,000 fr., including furniture and other requisites (distinct bargain necessary). Lots of apartments and villas at the *Anglo-American Agency* (also *Agence Congress*), *Via Vill. Emanuele* 10, and at the *Agence Bouché* at *Haywood*, in the same street.

**Cafés-Restaurants.** *Roma*, *Via Roma* (head to the evening); *Cambrés*, in the *Hôtel Central*, see above; *Marques* *Via Vill. Emanuele*; *Omnia*, *Via Vill. Emanuele* 18; *Méjane* *Barde*, *Via Umberto*, these two simple. — *Confectionner* *Pharm* facing the *Giardino Pubblico*.

**Meals** in the *Star Pubblico* on Sun, Tues., & Thurs. afternoon. — **Operas** at the *Teatro Principe Amadeo* (Pl. 2, D, 3) from 1st Jan. to Easter. — **Musical Hall** at the *Switzer Restaurant*, *Via Vill. Emanuele* 77.

**Carriages.** Drive in the lower town 1 fr. with two horses 1 1/2 fr. (at night 1 1/2 or 2 1/2 fr.), per hour 2 or 3 fr. (at night 3 or 3 1/2 fr.); drive in the upper town, 1 1/2, 2, 3, or 4 fr. per hour 2 1/2, 3 1/2, 4, or 5 fr. If luggage over 40 lbs., each box 1/2 fr. One horse carry to the *Madonna delle Grazie* 5 fr.; the same, returning by the *Via Barzallo*, 8 fr.; to *Montone* 10 fr. — Donkey per day 5, half-day 3 fr., and gratuity. Rent per hour for 1 person 1 fr., for several 3 fr. and see (bargaining advisable).

**Omibus** through the town every 1/2 hr. (10 a.); from *Piazza Colombo* to *Fuggia* at 7 and 10 a.m. and at 3 p.m. (17 a.), to *Ormeo* at 3 p.m. (1 fr.), to *Capinelli* at 6.30 and 10.30 a.m. and 1.30 and 4.30 p.m. (20 a.), to *Bordighera* at 10 a.m. and 4 p.m. (10 a.).

**Post and Telegraph Office** (Pl. 2, D, 3), *Via Roma*, in the *Casa Piccone*, open 8 a.m. to 8 p.m. (all midnight from Dec. 1st to April 30th).

**Bankers.** *Aguastrini* *Banco*, *Mombala*, *Belmond & Co.*; *Agence Congress*, all in the *Via Vill. Emanuele*; *The Bank*, *Corso dell'Imperatrice* 4.

**Tourist Agents.** *Pura* *Orsi & Son* at the *Agence Bouché* at *Haywood*; *Mauri* *Carri & Son*, at the *Agence Congress*.

**Shops.** *Bookellers* *Banco*, *Corso Garibaldi* 20; *Grandis*, *Via Vill. Emanuele* 21, both with leading libraries; *Fryer*, *Via Vill. Emanuele* 22. — Among the specialties of the place are *Ischia wood* (*Asfusi*, *Di Lora*, *Via Vill. Emanuele*) and the perfumes manufactured by *Ajardi*.

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**Physicians.** English, *Dr. Freeman*, Villa delle Palme; *Dr. Foster*, Villa Lambert; *Dr. Blanche-Smith*, Villa Victoria; *Dr. Hart*, Villa Primavera; *Dr. Crichton-Miller*, Via Vitt. Emanuele 18; *Dr. Little*, O Bel Soggiorno, Belg.; German, *Drs. Engel, Rich, Pohl, Sour, De Ponte, Wauer, Kuchel*, and *Cairfax*; Italian, *Drs. Adams, Martignoni, Anselmi*, and *Assoliti*. — **Dentists** *Welling*, Via Vitt. Emanuele 19; *Martini*, Via Francis; *Powers*, Via Aquasclati 1; *Arnaldi*, Via Privata. — **Chemists.** *Sprea*, Via Vittorio Emanuele 17; *Potomann & Wiedemann*, Via Vitt. Emanuele 10 (Pl. D, 3), undertake chemical and microscopical analyses; *Jordan*, Via Vitt. Emanuele 28. — **German Hospital**, in the Villa Maddalena, Via Petruccello (Pl. D, 4; F, 1). — **Baths** in the Via Privata and in the *Stabilimento del Bagno di Mare* (Pl. E, 2), *Passeggiata Imperatore Federico*.

**British Vice-Consul**, *Mayne Turton, Esq.* — **U.S. Consular Agent**, *Sigier Albert Ameglio*, Villa Bracco.

**English Churches.** *St. John the Baptist's*, Via Roma. — *All Saints'*, Corso dell'Imperatrice; chaplain, *Rev. C. Daniel*. — *Scottish and American Church* (Presbyterian Service), Corso dell'Imperatrice 4.

**Self Links** (8 holes) at *Arma di Taggia*, near Taggia (see pp. 88, 90).

**Climate.** San Remo is sheltered by an unbroken semicircular hill rising from the *Cape Nere* to the *Pizzo Corvaro* (3000 ft.), culminating in the *Monte Coglio* (2575 ft.) and *Monte Sigmone* (4280 ft.), and descending thence to the *Cape Verde*, its summit being nowhere more than 4 M. distant in a straight line. The N. winds are, therefore, entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while the force of the E. and W. winds is much broken. Violent E. winds, however, frequently occur at the end of February and the beginning of March, and the 'Mistral' is also an unwelcome visitor at this season. — To consumptive and bronchial patients the E. bay is recommended on account of its sheltered situation and humid atmosphere, while sufferers from nervous and liver complaints will find the dry and stimulating air of the W. bay more beneficial. — The mean temperature of the three winter months is 51° Fahr.

**San Remo**, a town of 20,027 inhab., lies in the middle of a beautiful bay,  $5\frac{1}{2}$  M. long, ombosomed in olive-groves that cover the valleys and lower slopes and give place higher up to pines and other conifers. It has been a health-resort since 1861.

The crowded houses of the old town occupy a steep hill between the short valleys of the *Torrente del Convento* and the *Torrente di San Romolo*. A smaller quarter named *Castiglioni* lies to the W. of the latter stream. These older parts of the town consist of a curious labyrinth of narrow lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches which connect the houses high above the streets are intended to give them stability in case of earthquakes. Vines are frequently seen clamoring up the houses and putting forth their tendrils and leaves on the topmost stories.

The new town, occupying the alluvial land at the foot of the hill, contains all the public buildings. The long *Via Vittorio Emanuele* (Pl. C, D, 3), with its numerous shops, is the chief centre of traffic. To the S.E. is the fort of *Santa Tecla* (Pl. D, 3, 4; now a prison), constructed by the Genoese to defend the small harbour, which is sheltered by a sickle-shaped *BARRIQUATE* 1800 ft. in length. A survey from the parapet of this Mole will convey an idea of the sheltered position of San Remo.

The Via Vitt. Emanuele leads to the small *Giardino Pubblico* or *Giardino Maria Vittoria* (Pl. C, 3, concerts, see p. 90), and to the "Conco DELL' IRRADIATION" (Pl. B, C, 4), on the W. bay, which is planted with palms (bonches). This magnificent promenade, the favourite winter-resort of the visitor, skirts the railway and the sea, terminating towards the W. in the beautiful *Giardino dell' Imperatrice* (Pl. A, B, 4), laid out, like the Corso itself, at the expense of the Empress Maria Alexandrowna of Russia (d. 1880). Beyond the garden the promenade is continued by the *Corso Ponente* (Pl. A, 4).

A delightful drive (tariff, see p. 90) is afforded by the "Via Buntio" (Pl. A, B, C, 4-2), which diverges to the N.W. from the *Corso Ponente* and ascends the valley of the *Torrente della Foca*. It then turns to the E. and, flanked by beautiful gardens, winds along the hillside, finally descending in a sharp curve to the *Giardino Pubblico*. About the middle of this road lies the —

VILLA THIERI (Pl. A, 4), on the left, containing the valuable "Picture Gallery of Herr Ad Thierm. The collection consists mainly of Netherlandish works and is especially rich in portraits and still-life pieces by the great masters of the 17th century. It is open to the public on Tues. & Thurs., 11-12 (adm. 1 fr., devoted to charitable purposes), but lovers of art will probably obtain admission at other times also.

The VESTIBULE contains a fine old Persian carpet and two Flemish tapestries (16th cent.) On the staircase, adorned with German and Italian carvings *Hans Memling*, "Madonna, *Timoteo*, Venus, *Orsini*, *Saints*. — A Renaissance door (from Bologna) leads into the —

PICTURE GALLERY which is lighted from the roof. Among the best pictures are the following — *Reyer van der Weyden*, Adoration of the Child; *Bart. Douth*, "Crucifixion, "Christ at the house of Simon the Pharisee, *Stylt of B. van Orley*, Annunciation, *Raaijck August*, Flowers; *A. van Borens*, Fruit, Fish, *Jan Fyt*, "Fish and fruit, "Dead game, "Poultry, *W. Kalf*, Still-life, *O. Forberg*, Portrait, *O. Horst*, Fruit, *A. van Ostade*, Pig-killing; *Is. van Ostade*, Laughing peasant, *P. de Hooch*, Interior (1653); *J. van Nieuwen*, Oaks by the water side (evening light, an early work, ca. 1645) Landscapes (ca. 1660), *Const. scene*, *W. Heda*, Breakfast pieces; *A. van Dyck*, "Full-length portrait of the Marchese Gerolamo Spinola-Doria (the gem of the collection), *J. van Goyen*, Landscape, *Stating scene*; *J. van der Hagen*, Still-town, *Jac. Bamber*, "Portrait, *Jan Vermeer van Delft*, Interior; *Yndere the Younger*, Landscape, *M. d. Hondenstar*, Poultry, *Frans Snyder*, "Cock fight, "Kitchen-table, *J. B. de Heem* (more probably *Malm*), Breakfast table, *Jan Moen*, After the breakfast. — Also *Ercole de' Roberti*, "St. Jerome, *Fr. Clouet*, Diana of Poitiers (?) — In the PRIVATE APARTMENTS Master of the Death of the Virgin, Triple altar-piece in an antique frame (Crucifixion, *Saints*, and *Doctors*); *Rembrandt*, "The Constable", portrait of a Dutchman (1644); *B. de Vlieter*, Dutch boat in the Menn; *Peppole*, Allegory; *L. Kruus*, Five portraits.

Farther to the E. and a little below the road is the fine palm-garden of the *Villa Purva* (Herr von Hüttner), to which visitors are admitted on Wed. & Sat., 10-12 and 2-4 (1 fr., for charitable purposes).

The *Via Brego*, the N. prolongation of the *Via Borigo*, runs up one side and down the other of the *Remole* valley, passing the *Madonna del Borpo* (Pl. B, 1). It then runs to the S.E. to the white dome-covered church of *MADONNA DELLA CORRA* (Pl. C, 2), which is

perched on the top of the hill as the keystone of the old town. The church is approached by alleys of cypresses and commands a fine view of bay and mountain. In front there is a large *Hospital* (Pl. C, 2).

From the Madonna delle Grazie the sheltered *Via Barrogallo* (Pl. C, D, 1, 2) descends circuitously to the *Via di Francia* (Pl. D, E, 2).

The main thoroughfare of the quarters on the E. bay is formed by the *Corso Garibaldi* (Pl. D, E, 2) and its E. prolongation, the *Corso Felice Cavallotti* (Pl. E, F, 2). A little above the latter, next to the Bellevue Hotel, is the *Villa Villeneuve* or *Elric* (no admission), where the dying Crown Prince Frederick William resided from Nov., 1887, to March, 1888. — The chief promenades in this quarter are the high-lying *Via Petropallo* (Pl. E, F, 2, 1) and the quiet *Passeggiata Imperatore Federico* (Pl. E, F, 2), by the sea.

Excursions. A beautiful and easily reached point of view is the *Madonna della Guardia* (570 ft.) on Cape Verde (best view in the morning; carry with one horse 8, with two horses 10 fr.). The ascent begins at the *Dazio Comunale* about 1½ M. to the E. of San Remo. The return from the church may be made by Poggio (see below). About 1 M. beyond the Dazio Comunale, on the other side of the embouchure of the Arma, a rough road diverges to the left, leading to *Bussone Vecchio* (p. 99). — To Poggio, see p. 99. — To *San Pietro*, 2 hrs. — A good road (same, see p. 99) leads *viâ Poggio* (p. 99) to the (¾ M.) picturesque hill town of *Cortina* (1210 ft.). — A road leads through the charming valley of *San Martino* to the (2½ hrs.) prettily situated *Forcare*. — To *San Remo* (2000 ft.), a summer-resort in the upper valley of the Regino, a donkey ride of 2½ hrs. (6 fr.). This excursion may be continued *viâ* the (½ hr.) *Pizzo del Re* (3105 ft.) to the (1½ hr.) *Monte Sigmone* (2280 ft., panorama of the sea with Corsica to the S., and the Maritime Alps to the N.). — To *Coldirodi* (see below) by Ospedaletti 2 hrs., or direct, by a very ancient road, 1 hr. — *Viâ Ospedaletti* to (¾ hrs.) *Bordighera* (same, see p. 99). — *Viâ Bordighera* to *Dolomieu* and *Isola Bella* (p. 99; same, see p. 99); the return may be made by *Sanjardo* and *Cortina* (see above).

The train passes through a tunnel under Cape Nero, while the road winds round the promontory high above the sea.

57½ M. Ospedaletti. — Hotels. *Hôtel de la Baie*, with lift and steam-heating, R. from 4, B. 1½, 44; A. D. 8, pens. from 8, same 1½ fr.; *Hôtel-Pens. Suisse*, with steam heating, R. 2½-4, D. 1½, 44; A. D. 4, pens. 7-12, same 1 fr.; *Hôtel Royal Occidentale* R. 2½-3, B. 1½, 44; A. D. 4, pens. 8-10 fr., patronized by the English (not adapted for invalids); *Hôtel Metropole*, very fair, R. 8 B. 1½, 44; 2½, D. 2½, P. 6-8 fr.; *Hôtel-Pens. Ravenna* pens. from 6½ fr., Italian. — Also Private Apartments. — Dr. *Oreste Savarotom*, comfortably fitted up. — English Church Service in winter. — Physicians, Dr. *Andrino*, Dr. *Unger* (see above). — Concerts in the Casino (with restaurant and reading-room) on Mon and Frid at 2.45 p.m. — Post & Telegraph Office next the *Hôtel Metropole*. — Omnibus to San Remo and Bordighera, see p. 99.

Ospedaletti (10 ft.), in a sheltered and most favourable situation, with walks free from dust, has recently been converted into a winter-resort at great expense. This is the station for the loftily-situated (1 hr.) *Coldirodi* (830 ft.), the town-hall of which contains an inconsiderable picture-gallery.

91 M. Bordighera. — Hotels and Pensions (largely patronized by the English). On the *Strada Romana* (p. 94), named from W. to E.: *Grand Hôtel Anon*, in a sheltered situation, with fine garden, R. from

$\frac{2}{3}$  M. B.  $1\frac{1}{2}$  d. d.  $\frac{2}{3}$  M. D. 5-6, pens. 10-15 fr.; **HÔTEL ROYAL**, B. 4-5, D.  $1\frac{1}{2}$ , d. d.  $\frac{2}{3}$  M. D. 5, pens. 9-10 fr., both with lift, steam-heating, and electric light; **HÔTEL SALVADORI**, B. 5-6, B.  $1\frac{1}{2}$ , d. d.  $\frac{2}{3}$  M. D. 5, pens. 9-10 fr., in an open situation; **HÔTEL DE LOURDES** (Pl. c), English; **PENS. CONSTANTIA** (Pl. d), pens. 8-10 $\frac{1}{2}$  fr.; **HÔTEL BELLA VISTA** (Pl. e), with fine view, B.  $3\frac{1}{2}$ -4, B.  $1\frac{1}{2}$ , d. d.  $\frac{2}{3}$  M. D. 4, pens. 8-11 fr.; **PENS. DU PARADIS**, Strada del Coll, pens. 8-9 fr. — In the Viale Imperatrice Federico **HÔTEL PENS. SAVOY** (Pl. i), B. from 4, B.  $1\frac{1}{2}$ , d. d.  $\frac{2}{3}$  M. D. 4, pens. from 10 fr.; **HÔTEL BORDIGHERA ET TERNINI** (Pl. b), with steam-heating, B. from 4, B.  $1\frac{1}{2}$ , d. d.  $\frac{2}{3}$  M. D.  $3\frac{1}{2}$ , pens. 6-8 fr. — Lower down, in or near the Via Vittorio Emanuele (see below) **HÔTEL LORENZO** (Pl. g), with a large garden, B. from 3, B.  $1\frac{1}{2}$ , d. d.  $\frac{2}{3}$  M. D.  $4\frac{1}{2}$ , pens. 9-11 fr.; **GR. HÔTEL DES LUXE BARTANIQUE** (Pl. h), B. 3-6, B.  $1\frac{1}{2}$ , d. d.  $\frac{2}{3}$  M. D. 4, pens. 6-12 fr.; **HÔTEL D'ANGLETERRA** (Pl. f), with electric light and garden, B. 3-6, B.  $1\frac{1}{2}$ , d. d.  $\frac{2}{3}$  M. D. 4, pens. 7-10 fr.; **HÔTEL WINDSOR**, on the beach,  $\frac{1}{2}$  M. to the W. of the station, B. 4-7, d. d.  $\frac{2}{3}$  M. D. 4, pens. 7-10 fr.; **HÔTEL COMMERCIAL** (Pl. m), at the station, with restaurant; **PENS. DES OLIVIERES** (Pl. l); **PENS. JOLIE** (Pl. k), Strada Margherita, pens. 6-7 fr.

In summer only the **Hôtel Windsor** and the **Pensions des Oliviers** and **Jolie** are open.

**Restaurants.** *Café-Restaurant Ligure*; *Café della Stazione*. — **Café**: **Servor**, Via Vitt. Emanuele.

**Physicians:** *Dr. Demare*, *Dr. Hubbard* (English); *Dr. Saur*, *Dr. Newman*, *Dr. Herichet*, *Dr. Koch* (German); *Dr. Agnelli*, *Dr. Odelli*, *Dr. Nappo* (Italian). — **Dentists:** *Saltorelli*, *Vicini*. — **Chemists:** *Columba*, *Tusarelli*, *Bolstru*.

**English Church:** *All Saints'*, Via Bischoffshelm, services at 8, 10.30, and 5; chaplain, *Rev. Arthur T. Burnett, M.A.*

**Post & Telegraph Office**, Via Vittorio Emanuele, open 8-12.30 and 2-3.30.

**British Vice-Consul**, *E. E. Barry, Esq.* — **Bankers:** *Strabaldi*; *The Bank* (also money-changer's); *Berry*, *Casa Balestra* (Engl. Banker); the last two are also agents for furnished apartments.

**Palms & Flowers** at *L. Winter's*, Via Vittorio Emanuele.

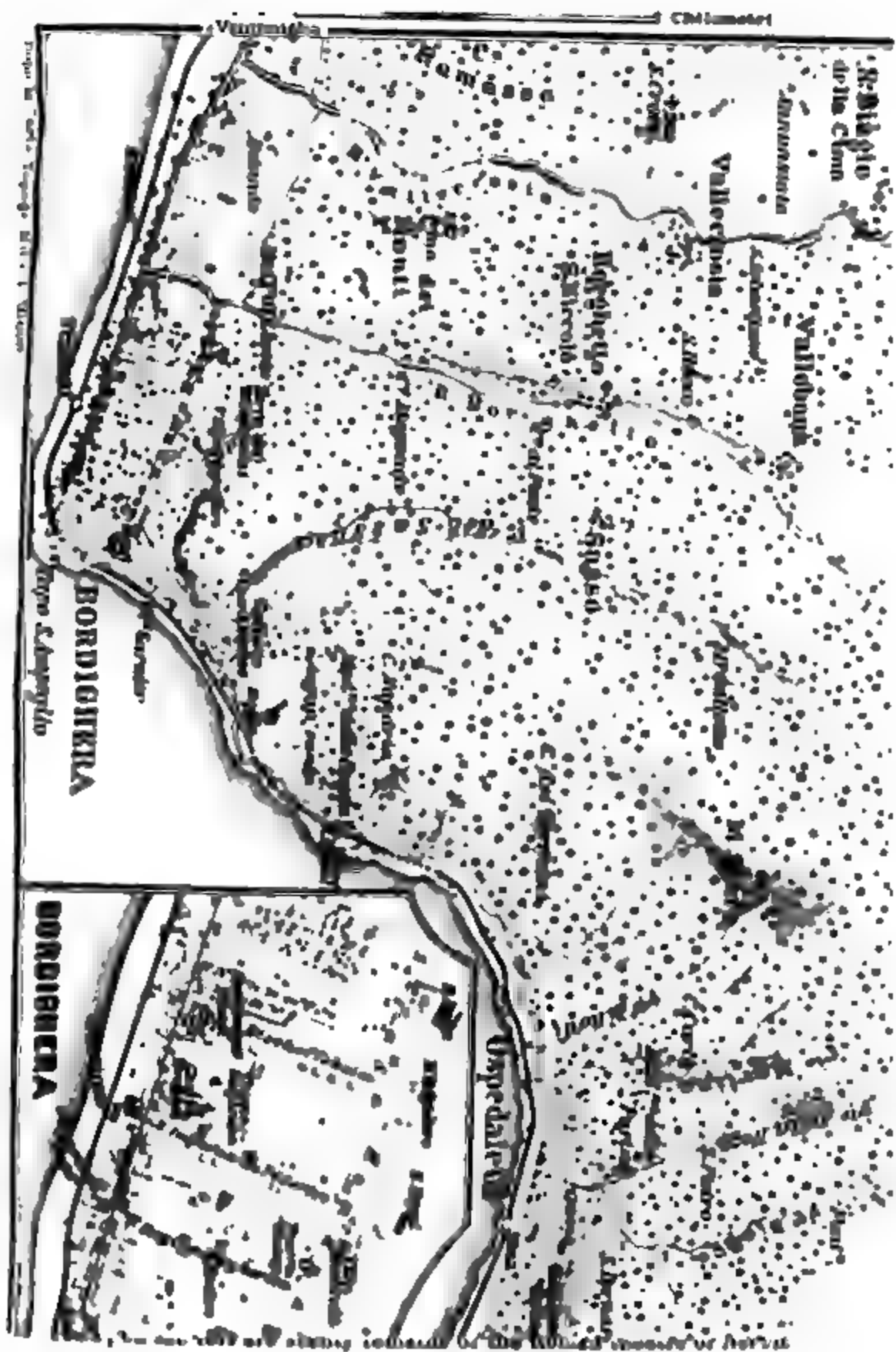
**Cabs** (for 1 or 2 pers.). per drive 1, with two horses  $1\frac{1}{2}$  fr.; per hour 2, 3 fr., each adult. pers. 25 c. more; to San Remo, with stay of 1 hr., 10 or 15 fr., to Mentone 20 or 20 fr.

**Omnibus via Ospedaliotti to San Remo** (8 a.m. and at noon), see p. 90. — **Electric Tramway** from the Piazza Masini by the Via Vitt. Eman. to *Vestimiglia* (p. 96), every  $\frac{1}{2}$  hr. in winter (45 or 50 c.).

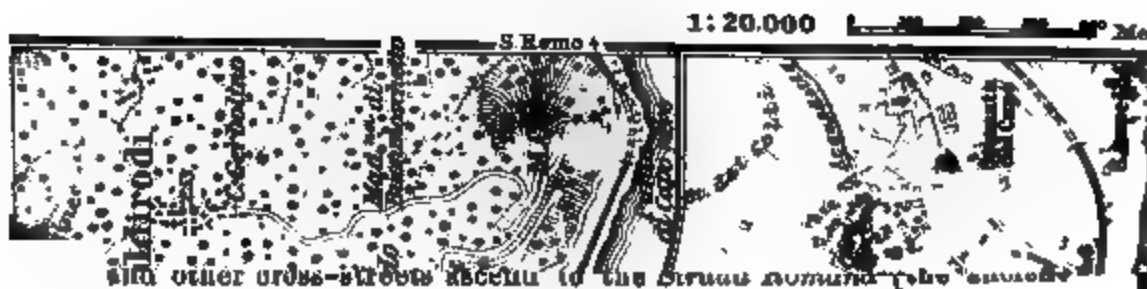
**Climate.** The strangers' quarter is formed by the Strada Romana, now converted into a wide and dust-free promenade running along the slope through groves of pine and olive. Only its E. end is fairly sheltered, the rest being exposed to the dry coast-winds. Serious cases of illness are therefore not usually sent to Bordighera, which, in contrast to the other Riviera stations, is frequented mainly by convalescents and tourists. — The mean temperature of the three winter-months is 45° Fahr.

**Bordighera** (3886 inhab.), first brought into general notice by *Ruffini's* novel 'Dr. Antonio', consists of an old upper quarter, on the higher ground of the *Capo Sant' Ampeglio*, and a new lower quarter between the coast-road (here named *Via Vittorio Emanuele*) and the Strada Romana. A new *Coast Promenade*,  $1\frac{1}{4}$  M. in length, constructed in 1900, extends from the foot of the rocky cape to the *Via Bischoffshelm*.

From the *Via Vittorio Emanuele*, in which stands the *Chiesa di resenza*, built by *Garnier*, the new *Viale Imperatrice Federico* other cross-streets ascend to the *Strada Romana* (the ancient







Via Aurelia), which ends on the W. at the Berghetto brook. This fine street affords charming views of the palm-gardens of the *Hôtel Angai* and the *Villa Elettiada* (built by Garnier). On its E. side, below the *Hôtel de Londres*, is the *New Museum*, or *International Free Library*, founded by Mr. Bicknell and containing a reading-room, a concert-hall, a small library, a unique collection of the flora of the Riviera, a collection of minerals, and an archaeological collection (including fragments and casts of the rock-inscriptions mentioned at p. 46). — A magnificent \*View is obtained from the *Spionata del Capo*, on the top of the promontory, at the E. end of the road: to the left, the bay of Ospedaletti; to the right, Ventimiglia, Mentone, Cap Martin, Monaco, the Monte Estérel, and the snow-flecked Alps Maritimes.

Bordighera is famous for its floriculture (roses, carnations, anemones, etc.), which partly supplants olive-growing, and for its date-palms (*Phoenix dactylifera*), of which, however, the fruit seldom ripens sufficiently to be edible. Like Iles d'Hyère and Eloe (see *Baedeker's Spain*) Bordighera does a large business in supplying palm-branches to Roman Catholic churches for Palm Sunday and to Jewish communities for the Feast of Tabernacles. For the former purpose the leaves are bleached on the trees by being tightly bound up. — The finest palms are seen in the above-named gardens, in that of the *Villa Garnier* (to the E. of the town), at Herr Winter's *Vallone Garden*,  $\frac{3}{4}$  M. to the E., near the Sasso bridge, and in the *Madonna Garden* at Buota,  $\frac{3}{4}$  M. beyond the bridge, belonging to the same owner and containing the celebrated Scheffel Palms (open at all hours).

From the Vallone Garden we may ascend the *Valley of the Sasso* (in dry weather) to the ( $2\frac{1}{2}$  M.) *Aqueduct* and return thence to (1 M.) Bordighera along the conduit. — Another pleasant walk is afforded by the *Strada dei Colli*, to the N. of the old town. At the end of the road, immediately beyond the Villa Biancheri, a footpath leads to the left to the *Torre dei Mostaccini*, a good viewpoint (key kept by Avvocato Cabagni, Via Vittorio Emanuele).

Excursions: from Old Bordighera by foot and bridle paths through beautiful olive-groves to (2 hr.) *Sasso*. — To ( $2\frac{1}{2}$  M.) *Vallone* via *Borghetto*. — Through the *Vallecrosa Valley*, via *Vallecrosa*, *San Biagio della Cima*, and *Soldano*, to (3 hr.) *Portofino*, a village commanding beautiful views. — The ascent of the \**Cima di San Biagio* or *Cima di Santa Croce* (1080 ft.; there and back 2-3 hrs.) is highly attractive. Crossing the *Borghetto* at the W. end of the *Strada Romana*, we proceed past the chapel of the *Madonna di Loreto* to the valley of *Vallecrosa*, a footpath on the opposite side of the valley ascends to the N. over the ridge (*Cima Romana*) to the chapel on the summit. We may return by a steep path among vineyards to *Vallecrosa* (see above). — To *Deiasegna* and *Pigna*, see p. 96. — To *Coldiretti* via ( $3\frac{1}{2}$  M.) *Ospedaletti*, see p. 96.

To the right of the line we pass the Protestant school of *Vallecrosa* (shown to visitors on Mon., Wed., & Thurs.). Crossing the *Nervia*, we obtain a glimpse of the Maritime Alps. The line crosses the road; on the left are scanty remains of the Roman theatre of *Nervia*.

**94 M. Ventimiglia.** — *Hotels.* Hôtel-RESTAURANT DE L'EUROPE, R. from 2, 44j 2/3, D. 3 1/2 fr., incl. wine; HÔTEL SUISSE ET THURIN, at the station, both unpretending. — *Cafés-Restaurants.* *Ristorante Torreggi*, Via della Stazione, *Maison Dorée*, at the station; *Café de Paris*, Via Principe Amedeo — MONEY CHANGERS at the rail station. — *Goods Agents,* *Frédéric Gendreau* — ELECTRIC TRAMWAY to Bordighera, see p. 84. — OMNIBUS to Dolcetto (1 fr.) and to Mentone. — ONE-HORSE CARRIAGE to Mentone 5-6 fr. (bargaining necessary; stand at the rail station).

*Ventimiglia* (45 ft.; Fr. *Vintimille*), the Roman *Albinterrimum*, the Italian frontier-town, with 11,468 inhab. and the seat of a bishop, lies picturesquely on a hill beyond the *Roja*. In the *Municipio* is a small collection of Roman antiquities from *Nervia* (see p. 96). The Cathedral and the little church of *San Michele* are interesting; the columns of the vaulted crypt of the latter bear Roman inscriptions. Fine view of the *Roja* valley through the *Porta Romana*.

A road ascends from *Ventimiglia* in about 1 hr to the ruined *Castello d'Appio* (fine views). Outside the *Porta di Nizza* we turn to the right and take the branch to the left at the first fork. — Another road (omn., see above) leads through the *Val Nervia* to (1 1/4 hr) *Dolcetto*, with the ruined ancestral castle of the *Doria* of Genoa, and thence via *Isola Bella* to (2 hrs.) *Figos*.

From *Ventimiglia* to *Mentone*, *Monte Carlo*, and *Nice*, see *Bondel's Southern France*. — From *Ventimiglia* to *Tenda* and *Nice* (for *Cuneo* and *Turin*), see R. 9.

### 18. From Genoa to Pina. Riviera di Levante.

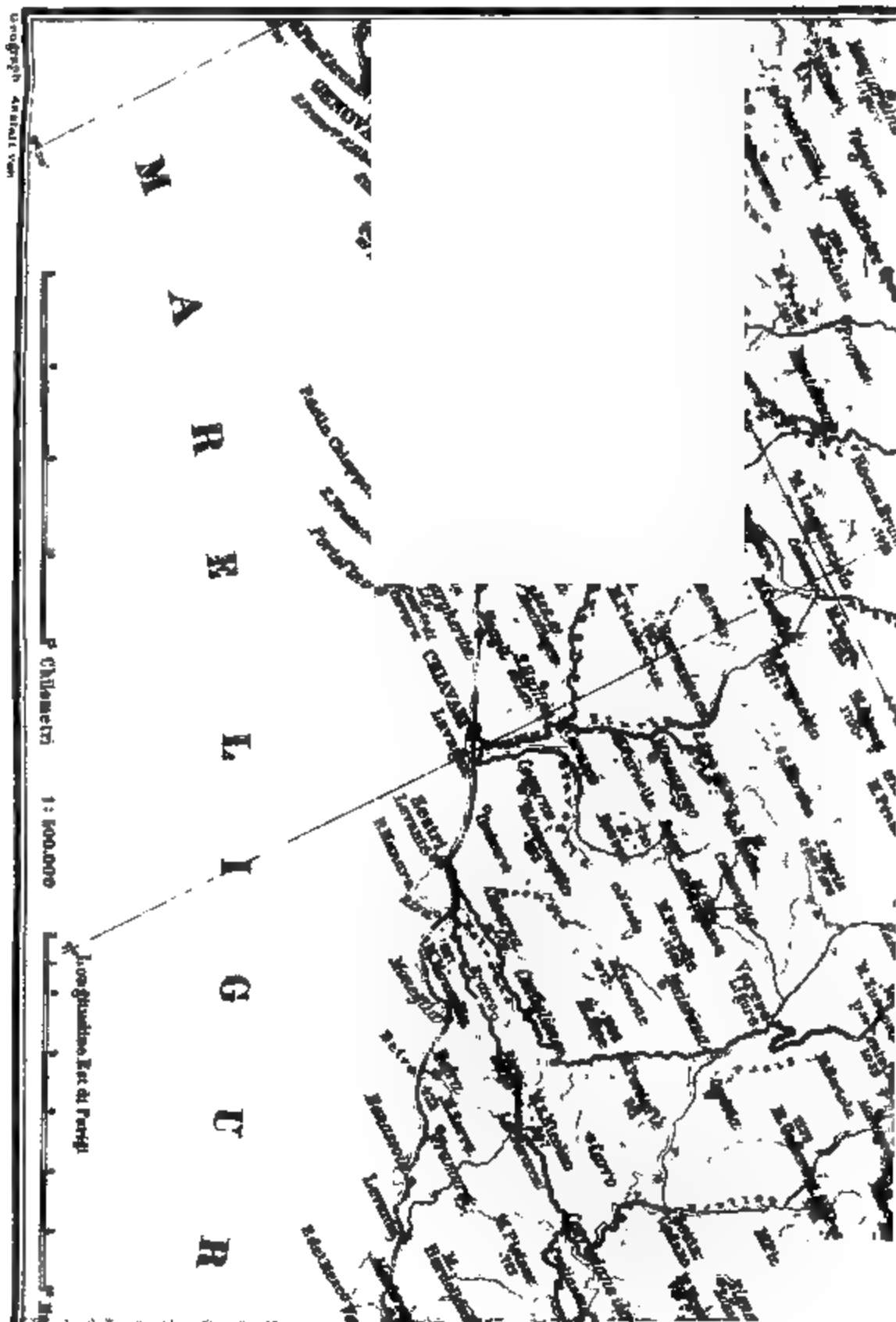
**102 1/2 M. RAILWAY** in 3 1/4-7 1/4 hrs. (fares 18 fr 15, 18 fr 45, 8 fr 00 c.; express 21 fr. 10, 14 fr. 80 c.) The trains start from the *Stazione Piazza Principe* (local trains to Chiavari also from the *Stazione Piazza Brignole*; comp. the time-tables). Tickets to *Nervi*, *Repielle*, etc. by the fast express are issued only as extensions of tickets to Genoa, on application being made to the 'Controllore' or to the station-master immediately on the traveller's arrival in Genoa. Local passengers from Genoa with tickets for stations short of Chiavari (*San Pier d'Arma* in the opposite direction) are not allowed to travel by the express trains. — For the sake of the view, seats should be taken on the left side of the carriage at the *Stazione Piazza Principe*, and on the right side at the *Stazione Piazza Brignole*. Between *Nervi* and *Spezia* the view is much interrupted by the numerous tunnels. It is dangerous to lean out of the carriage-window. — *Electric Tramway* to *Nervi*, see p. 88.

*Genoa*, p. 88 The train backs out of the *Stazione Piazza Principe*, and then starts in the opposite (E.) direction, passing through a long tunnel under the higher parts of the town (4-5 min.).

**2 M. Stazione Piazza Brignole.** To the left we obtain a view of the fortress-crowned heights around Genoa (comp. p. 70).

On the *Riviera di Levante*, or coast to the E. of Genoa, the vegetation is less luxuriant than on the *Riviera di Ponente* (p. 85), but the scenery is almost more striking. The line is carried through numerous cuttings and more than eighty tunnels, some very long. The villages present a town-like appearance, with their narrow streets and lofty houses, closely built on the narrow sea-board or in confined valleys, and mostly painted externally as at Genoa.

The train crosses the insignificant *Bianco*, and passes under



N. W. by the Monte Moro, a spur of the Monte Faies, and on the E. I  
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the *Collina d'Alvaro* (p. 84) by means of a tunnel. 4 M. *Sturla* (Hôt. *Sturla*, 46), 2 1/2, D 3/4, pens. from 7 fr., incl. wine), with good sea-baths. To the right, the Mediterranean; to the left, the olive-tiled slopes of the Apennines, sprinkled with country-houses. Tunnel. 5 M. *Quarto* (p. 84). Tunnel. — 6 M. *Quinto* (Ald. *Quinto*, with view-terraces and sea-baths), with numerous villas, dense lemon-groves, and fine palm-trees. In the foreground rises the promontory of *Portofino*. Three tunnels.

7 1/2 M. *Nervi*. — Hotels (comp. p. 112; with steam-heating, electric light, and gardens). *Rosa Nervi*, a large house on the hill above the town, with garden stretching to the sea, R. 4-50, B. 1 1/2, 46; D. 4 1/2, pens. 8-16 (L. extra), bath & comm. 1 1/2 fr.; *Grande Nervi*, in the main street, adjoining the park of *Marchese Orpello* (p. 83), R. 3 1/2-4, B. 1 1/2, 46; D. 4, pens. 8-15 (L. extra) once 1 fr.; *Hôt. Pura Vittoria*, near the station and the sea, R. from 3 1/2, B. 1 1/2, 46; D. 4, pens. 8-12 fr.; *Hôt. Savoia*, Via *Corvetto*, near the station, R. 3 1/2-4, B. 1 1/2, 46; D. 4, pens. 8-14 fr.; *Grande Nervi*, in an open situation with sea views, at the W. end of the coast promenade, R. 3-4 1/2, B. 1 1/2, 46; D. 4, pens. 7-12 fr. — *Pura Nervi*, at the E. end of the town, R. from 4, pens. 7-10 fr., with grounds stretching to the sea and a café-restaurant on the terrace over the sea, *Hôt. d'Alcamara*, next the preceding, *Hôt. Pura Nervi*, R. 3 1/2-4 1/2, B. 1 1/2, 46; D. 4, pens. 7-10 fr.; *Belvedere*, near R. 3-4, B. 1 1/2, D. 3 1/2, pens. 7-10 fr., these two in the *Piazza Vittorio Emanuele*, at the corner of the *Viale Vittorio Emanuele*, leading to the station.

Pensions (usually with garden). *P. Nervi*, to the W. of the town, 7-9 fr.; *P. Sordani*, next the *Villa Orpello*, 7-10 fr.; *P. Cantoria*, *P. Splendide*, *P. de la Villa*, these three at the W. end of the town, near the *Giardino Pubblico*; *P. Primavera*, near the station and the sea, pens. 8-7 fr.; *P. Metropole*, *P. Nervi*, *P. Concordia* (R. 1 1/2 fr.), in the street leading to the station; *P. Belvedere*, 6-8 fr. (L. extra); *P. Rosa Nervi*, 6 fr., these two in picturesque situations in the *Via Belvedere* on the road to *Sant'Ilario*; *P. Felice*, 6-7 fr.; *P. Casa-Ritzi* (6-8 fr.); *P. Riva*, at the E. end of the town. — The following pensions are under medical superintendence: *P. Quintana*, near the *Eden Hotel*; *Villa Remington*, 8 fr.; *P. Hygiea*, *Sanvitale*, *Sanvitale*, for patients of limited means, 6 fr.

All the hotels and pensions, except the *Hôt. Suburbain*, *P. de la Villa*, *P. Nervi*, *P. Concordia*, and *P. Riva*, are closed in summer. — Furnished Apartments (100-150 fr. for the season) and villas (200-400 fr.) are scarce. Agents, *Ant. Corvati*, *Corvati*, Via del Pozzo 70 and 72.

Restaurants. *Restaurants Cristoforo Colombo*, *Piazza Vitt. Emanuele*; *Salvo* (see above) — *Caffè Suburbain*, *Porto Caffè*, see above; *C. Milano*, *Piazza Vitt. Emanuele*; *C. del Palatino*, Via del Pozzo; *C. Nervi*, on the Coast Promenade.

Post & Telegraph Office, Via *Corvetto* 134 (8 a.m. to 9 p.m.).

Omnibus. Per drive in the town 30 c., with two horses 1 fr.; at night 1 or 1 1/2 fr.; per hour, 1 1/2, 2, 3, and 2 1/2 fr. Special tariff for drives beyond the town (to Rapallo, 12 or 14 fr.; to Portofino, 16 or 20 fr.).

Electric Tramway (starting from the *Piazza Vitt. Emanuele*) and Road to Genoa, see p. 98.

Physicians. Dr. *Alexander*, Dr. *Landmann*, Dr. *Meyer*, Dr. *Marinoni*, Dr. *Ortman*, Dr. *Schneppens*, Dr. *Silber*, Dr. *Thoma*, Dr. *Wilmanns*. — Chemists. *Goite*, Via *Corvetto* 137; *Quil*, *Piazza Belvedere*. — English Church Service at the *Eden Hotel*.

Boats, daily at 5 p.m. on the Coast Promenade. — *Visitors' Tax*, 1 1/2 fr. per week. — *Vincenzo Leri*, *Pro-Sordani*, twice a month, 20 c.

Climate, etc. *Nervi*, the most important winter-station on the R. Riviera, is backed on the W. by *Monte Alpi*, and is sheltered on the E.W. by the *Monte Moro*, a spur of the *Monte Pater*, and on the E. by the

promontory of Portofino, while it lies fully exposed to the S.E. wind. Its mean winter temperature (52° Fahr.) is almost the same as that of the W. Riviera, but the rainfall at Nervi is more copious and the periods of dry weather less prolonged. The relative moisture of the three winter months is 63 per cent.

*Nervi*, a small town with 6317 inhab., surrounded with groves of olives, oranges, and lemons, is much frequented in winter by English and Germans, as a health-resort. The *Viale Vittorio Emanuele*, with its fine palms, leads to the N from the railway-station to the (3 min.) town, which is intersected from W. to E. by the highroad, here called *Via Cavour* (to the W.) and *Via del Pozzo* (to the E.). In the *Via Cavour* are the *Giardino Pubblico* (left) and the *Villa Croce* (No. 113; right); in the *Via del Pozzo* are the beautiful *Park of the Marchese Gropallo* (entrance No. 56, fee 1/2 fr.; sometimes closed), with an old watch-tower on the Coast Promenade, and the *Villa Serra*. All these are noteworthy for their luxuriant vegetation (orange-trees, aloes, palms, etc.).

A feature of the place is the dust-free and sunny \*Coast Promenade, which runs along the shore above the rocky beach, and is protected by a lofty wall on the landward side. Pleasantly placed benches on the promenade and in the adjoining gardens afford resting-places for patients who wish to be much in the open air without taking active exercise.

The *Via Belvedere*, beginning at the *Piazza Belvedere*, about the middle of the main street, ascends in curves to (3/4 hr.) the church of *Sant' Ilario*, halfway up the *Monte Giusso* (1594 ft.). On the way, and from beside the church, we obtain admirable views as far as Portofino on the E., and of the Riviera di Ponente and the Ligurian Alps on the W. The footpath (short-cut) may be chosen for the descent, or we may follow the hill to the W. and descend via the *Cappella San Rocco* (855 ft.) to the *Giardino Pubblico*. — A rough footpath, beginning at the W. end of the town, ascends the *Nervi Valley* to (1 hr.) some mills. — The ascent of *Monte Fiume* (2780 ft., 2 1/2 hrs.) is also worth making.

The numerous tunnels that now follow sadly interfere with the enjoyment of the view. — 9 M. *Bogliasco*; 9 1/2 M. *Pieve di Sori*. 10 1/2 M. *Sori* (65 ft.) is beautifully situated at the mouth of a pretty valley, up which a road runs to (1 3/4 M.) *Campà*. We enjoy a noble survey of sea and valley from the viaduct which passes high above the town and rivulet.

13 M. *Recco* (modest inn; omnibus to *Ruta 50 c.*; carr. 2-3 fr.).

The \*ROAD FROM RECCO TO RAPALLO ascends the mountain slope to the S.E., with a view, to the right, of Camogli (p. 99) and the populous coast, then skirts *Monte Esch* (see p. 98), and reaches (2 1/2 M.) *Ruta* (880 ft.; *Hot. d'Italia*, bargaining necessary), a village commanding a magnificent retrospect of the Gulf of Genoa. The road then traverses a tunnel (80 yds. long, curious view) and descends in wide bends via *San Lorenzo della Costa* (Flemish altar-piece of 1489 in the church) and through the fertile hills above *Santa Margherita* (p. 99) to the beautiful bay of (7 M.) *Rapallo* (p. 100).

The ascent of the \**Monte di Portofino* (2040 ft., guide not necessary; provisions required) is attractive. A good footpath, commanding fine views of both the Rivières, gradually ascends from *Ruta* in 3/4 hr. to a finger-post on the top of the N. ridge, where we follow the path straight on to the (1/2 hr.) summit, with a former signal-station and a magnificent survey

of the coast from Savona to Spezia (Cortice is sometimes visible to the S.). The path diverging to the right at the just-mentioned finger-post skirts the W. slope of the hill and leads in  $\frac{1}{2}$  hr to the new signal station, or *Sandfaro* (1440 ft.), about  $\frac{1}{2}$  hr below the summit, to the S.W. — The descent to (1 $\frac{1}{2}$  hr) *Santa Margherita* or *Portofino* (see below) is very fine. We return to the finger-post (p. 98) and then descend to the S.E., partly through pine-woods. After about  $\frac{1}{2}$  hr, a steep path diverging to the right descends in zigzag to the S. in ( $\frac{1}{2}$  hr) *San Protutueso* (see below; trattoria, clean), whence we take a boat to Portofino or Camogli.

Another attractive ascent from Ruta is that of *Monte Carmo* (2010 ft., 2 hrs.), to the E., via the ( $\frac{2}{3}$  hr.) *Monte Kochi* (1300 ft.) and the *Monte Ampio* (1220 ft.).

14 $\frac{1}{2}$  M. Camogli (*Alt. della Stazione*, plain; boat to San Protutueso 4, to Portofino 8-10 fr., bargain necessary), a small, but at one time important harbour (8864 inhab.), with a school of navigation, lofty houses, and the ruined *Castello Dragone* (views), is also connected with (3 M.) Ruta by road. — Beyond a tunnel penetrating the promontory of Portofino the train reaches —

17 $\frac{1}{2}$  M. Santa Margherita Ligure. — *Hotels*. *Grand-Hôtel*, in a commanding situation, open as a hotel in summer only; *Marcoron*, on the Rapallo road, with fine garden on the sea, R. from S. 5 1 $\frac{1}{2}$  fr., 2 $\frac{1}{2}$  fr. D. 3 $\frac{1}{2}$  fr., pens. 3, omn.  $\frac{1}{2}$  fr.; *Bellevue*, with small garden on the sea, R. 5, D. 1 $\frac{1}{2}$  fr., D. 4 $\frac{1}{2}$  fr., pens. incl. wine, 7-10 fr., well spoken of; *Ala. Roma*, pens. 4 fr., plain, both in the town; *Passe Villa Diana*, with garden, pens. 10 fr. — *Ristorante Colombo*, near the sea; *Caffè Ligure*. — Omnibus to Portofino, 4 times daily. — *Physician*, Dr. *Schwenke*.

*Santa Margherita*, a town of 7063 inhab., situated on the coast, to the right, below the railway, is frequented as a winter-resort and for sea-bathing. *Columbus*, *Victor Emmanuel II*, *Cavour*, and *Mussini* are all commemorated by statues here. Many of the women are engaged in lace-making, while the men go in May as coral-fishers to the coasts of Sardinia. — The *Monte di Portofino* (see above) may be ascended from S. Margherita in 2 hrs.

The "Excursion to Portofino" (boat 3-4 fr.; omnibus, 8 times daily, 20 c.) is attractive. A good road runs to the S. along the shore, with views of the coast as far as the hills of Spezia, to the ( $\frac{1}{2}$  hr) suppressed monastery of *Cortice*, where, after the battle of Pavia, Francis I. of France, when detained here by contrary winds on his way to Madrid as the prisoner of Charles V., was once confined. Thence the road, passing the picturesque *Castle of Paraggi* (Mr. Brown) and the hamlet of the same name on a little bay (whence a footpath crosses the wooded hills to Santa Margherita) leads to ( $\frac{2}{3}$  hr) Portofino ("Grand Hotel *Spinoletti*" frequented by English visitors, pens. 10-12 fr., *Alt. del Faro*, very fair, *Osteria della Stella*), the Roman *Portus Delphini*, a small seaport enclosed beneath the S.E. extremity of the promontory. The old castle at the extremity of the promontory ( $\frac{1}{2}$  hr from Portofino; also the property of Mr. Brown) commands a splendid prospect. The magnificent *Villa Carmo* (adm. on Mon. afternoon) on the S. side of the harbour, was occupied by the German Crown Prince Frederick William in 1896. — This excursion may be pleasantly prolonged by taking a boat (4-5 fr.) to (1 $\frac{1}{4}$  hr) the convent church of *San Protutueso* (see above), prettily situated on a bay between steep rocks and containing the tombs of some members of the Doria family (16-18th cent.). We then row on to ( $\frac{2}{3}$  hr.) the *Punta della Chiappa*, the S.W. extremity of the promontory; thence on foot to *San Rocco* ( $\frac{1}{2}$  hr) and Camogli ( $\frac{1}{2}$  hr, see above).

The picturesque "Road to Rapallo" (2 $\frac{1}{4}$  M.) passes the Marchese *Spinoletti's* *Villa Fugana*, with its beautiful garden, and the *Asiner*



village of *San Michele di Pugna*, the church of which possesses an altar-piece by *Van Dyck* (Crucifixion; ca. 1625, injured) and a group of the Crucifixion by *Maragliano* (p. 79). Farther on ( $\frac{1}{2}$  M. from Rapallo) is the fine *Corsini*.

The RAILWAY runs to the N. and traverses two tunnels.

**18 $\frac{1}{2}$  M. Rapallo.** — Hotels (comp. p. xix). *HÔTEL CERRASCO* (see above), on the *Santa Margherita* road, 1 M. from the station, with garden and sea baths, R. 7-12, D. 1 $\frac{1}{2}$ , d $\frac{1}{2}$  4, U. 5, pens. 12-20 fr. *HÔTEL RIVAZO*, with lift, steam-heating, and garden, R. from 3, D. 1 $\frac{1}{2}$ , d $\frac{1}{2}$  3-5 fr., D. 4-5, pens. 8-17, omn. 1 fr. *HÔTEL ROSSI*, R. from 2, D. 1 $\frac{1}{2}$ , d $\frac{1}{2}$  3-5 fr., D. 4 $\frac{1}{2}$ , pens. 7-12 fr. (these two belong to the same proprietors); *HÔTEL DES HERMÈNES* (*Fondazione Angiolini*), R. 3, 4, D. 1, d $\frac{1}{2}$  4, U. 3, pens. 5-10 fr.; *HÔTEL SAVOIA*, with the dependance *Alcazar de Genoa* and a café on the sea; *GRAND HÔTEL DE PIAZZA COLUMBO*, with a small garden, R. from 2 $\frac{1}{2}$ , D. 1 $\frac{1}{2}$ , d $\frac{1}{2}$  3-5 fr., D. 4, pens. 6-7 fr., unpretending. All these are at the W. end of the town, with one-view. *HÔTEL VANDI* at *San-Salvatore*, in a lofty situation on the *Riviera* road, 1 M. from the station, R. 2 $\frac{1}{2}$ , 3 $\frac{1}{2}$ , D. 1 $\frac{1}{2}$ , d $\frac{1}{2}$  3-5 fr., pens. 7-10 fr., well spoken of; *PALAZZO RIVAZO*, 3 $\frac{1}{2}$ -5 fr.; *PALAZZO BELLEVERA*, with view, pens. 6-8 fr., L. and bathing establishment; *GRAND HÔTEL DE L'EMPEREUR*, with lift, steam-heating, restaurant, and small garden, R. from 2 $\frac{1}{2}$ , D. 1 $\frac{1}{2}$ , d $\frac{1}{2}$  3-5 fr., U. 4, pens. 7-12, omn. 1 fr.; *HÔTEL POSTA* at Rapallo, on the sea, R. from 2, D. 1 $\frac{1}{2}$ , d $\frac{1}{2}$  3-5 fr., D. 3 $\frac{1}{2}$ , pens. 6-9 fr., these two at the E. end of the town; *HÔTEL TESSIER*, new; *ALCAZAR DE GENOVA*, near the station, R. 3, pens. 6-7 fr.; *HÔTEL-PIAZZA*, Swiss, on the sea, pens. 6-7 fr., both very fair.

*Corsini* (see above), with view-terrace, concert-room (music twice daily), and reading-room (1 fr. per day; 5 fr. per dozen tickets). — *Alessandro Foa House*, adjoining the *Riviera* (see above).

**Physicians.** *Dr. Bacci*, *Dr. Bruck*. — **Chemist.** *Farmacia Colombo*.

*Engl. Church Services* at the *Grand Hôtel Royal*.

**Climate.** Rapallo is surrounded on the N. by a semicircle of mountains which unite with the promontory of *Portofino* on the W., to form a tolerable shelter against the wind. Rapallo is cooler, moister, and rainier than *Genoa*, but far exceeds it in the number of its attractive walks.

Rapallo, a small seaport with 10,343 inhab., who make lace and do a brisk trade in olive-oil, has become a frequented winter-resort, owing to its agreeable climate and beautiful situation. The old *Castello*, on the beach, is now a prison and coast-guard station. An ancient Roman bridge here is known as '*Hannibal's Bridge*'.

**Excursions.** By boat ( $\frac{1}{2}$  hr.; 2-4 fr. there and back) or by road (p. 99, § 11) via *Santa Margherita* to *Portofino* (p. 99). — Via *San Lorenzo delle Corsie* and *Riva* to ( $\frac{1}{2}$ -3 hrs.) *Recco* or *Camogli*, p. 99. — To the valley of *San Anna*,  $\frac{1}{2}$  hr. to the N.W. Thence to the N. to *San Pietro di Navillio* and *San Andrea di Fregene* to the W. to ( $\frac{1}{2}$  hr.) *Santa Maria del Campo*, near the ruined *Monastero di Valle Christi*, or to the S.W. to *San Martino*. The last two villages are connected by footpaths with *Riva* and *San Lorenzo* (see above). — To *San Anteoquio*,  $\frac{1}{2}$  hr. to the S.E. — To the N.E. to the pilgrimage church of '*Madonna di Monteleone*' (20 fr.; inn, R. 2-3, pens. 6-8 fr.), reached by several routes in 2 $\frac{1}{2}$  hrs. (guide unnecessary), which commands a superb view to the N. and S. A path at the back of the inn ascends to the (10 min.) top of the *Monte Ross* (200 ft.), where the view is still more extensive. We may thence follow the ridge to the N.W. via the chapel of *Oronzo* and descend through the *Monte Valley*, or to the S.E. via the ( $\frac{1}{2}$  hr.) *Chiesa di San*, whence a road descends to ( $\frac{1}{2}$  hr.) *Chiavari* (see below).

The ROAD FROM RAPALLO TO ORTAVANTI (7 $\frac{1}{2}$  M.; 3 hrs' walk) is one of the most beautiful in Italy, and should be traversed by carriage (one-horse 8, two-horse 12 fr.) or on foot. About halfway





(3½ M. from Rapallo) we pass Zongli (see p. 101). Thence we ascend to the church of *Madonna delle Grazie* (ca. 660 ft.), whence the road, commanding fine views of the coast as far as Sestri, descends rapidly to Chiavari.

The **RAILWAY** between Rapallo and Chiavari is an almost continuous tunnel. — 21 M. Zongli (166 ft.; café), a prettily situated little place, with a bronze statue of Conte Canovaro, founder of the hospital, and an interesting churchyard. The manufacture of valves (*valveto di Genova* p. 69) is a house-industry here.

24½ M. Chiavari (*Alb. e Trattoria del Negrino*, very fair, R. 2-2½ fr.; *Caffè Sanguinetti*, Piazza Garibaldi), a town with 12,600 inhab., near the mouth of the *Entella*, where the mountains recede in a wide semicircle, manufactures lace, light chairs (*sedie di Chiavari*), and silk, and builds ships. It contains a new *Town Hall* and statues of *Garibaldi* and *Mameli*. Pretty gardens beside the station, with a monument to *Victor Emmanuel II.*

Carr with one horse to the *Madonna delle Grazie*, 1½-2 fr.; boat to Portofino 6 fr.; omnibus to Sestri, see below.

A pleasant excursion may be made (excursions daily) to *Grampola*, via *San Salvatore* with its pretty 15th cent. church — An omnibus plies twice daily via *Carrese* to *Campagna*, in the upper valley of the *Lavagna*.

Chiavari is the starting point for the ascent of the *Monte Forno* (2000 ft.; 9-10 hrs.). The route leads via *Berecanson* (*Alb. Carliet*, carriage-road thus far; omnibus twice daily, 60 c.) and *Supra la Croce* (*Leonardo Pitaluga*), a summer-resort of the Genoese whence a steep footpath ascends to the summit (fine view of the Apennines and the sea).

25½ M. *Lavagna*, a ship-building place, ancestral seat of the Counts *Fieschi*, and birthplace of *Stefano de' Fieschi*, professor of law at Bologna, afterwards Pope Innocent IV. (1243-54). — 27 M. *Cavi*, at the mouth of a charming ravine. Then a long tunnel.

28½ M. *Sestri Levante*. — *Hotels*. *Grande Hôtel Jaxon* (German), on the W. bay, beside the *Giardino Pubblico*, with electric light and garden, R. from 3, B. 3½, d. 4, S. D. 4, pens. 6-10 fr. (L. extra); *Hôtel d'Europe*, Via Palestro, on the E. bay, with small garden and electric light to the S. rooms, R. 2½-4, B. 1½, d. 3, S. D. 3½, pens. 7-8, om. ½ fr., well spoken of; *Aca. Victoria*, at the harbour, plain. — *Casino Gioia*, Piazza *Vitt. Eman.*, good *Piedmontese* and *Ligurian* wine. — *Caffè Liguro*, Corso *Colombo*. — *Post Office*, Via *Carlo Alberto*, the main street. — *Sea Baths* at the *Stabilimento Nautico* (also th. street), on the W. bay. — *Physicians*: Dr. *Bartoli*; Dr. *Wulap*. — Omnibus to Chiavari hourly (50 c.).

*Sestri Levante*, the Roman *Septisia Tigulorum*, a small seaport with 12,088 inhab., situated on a promontory (280 ft.) between two bays, is visited for sea-bathing in summer by Italians and as a winter-resort by nervous patients (especially from Germany), while its beautiful and well-wooded environs attract an increasing number of pleasure tourists. The W. bay is flat and commands fine views; the E. bay, bounded on the S.E. by the *Monte Castello* (870 ft.), has steep and rocky shores. The winter-temperature (46-4° Fahr.) is considerably lower than that of other Riviera stations.

The pretty *Coast Promenade*, on the W. bay, near the station, and the adjoining *Giardino Pubblico* are the favourite resorts of

stations. — From the harbour, at the S. extremity of the bay, we ascend past the *Guardia di Finanno* (coast-guard station) to the \**Villa Finanno* (ring at the upper gate, No. 4, see 20-80 c.). Passing below the mansion and beyond a castle (view), we round the cape to the right, with its fine pines and undergrowth. — Good views of the S. bay are obtained on the way to the *Campo Santo* (from the harbour to the left by the church), and also from the *Capuchin Monastery* and from the *Villa Mandrotta* on the S. margin of the bay.

Pleasant walk from Sestri to the S. E. to *Brusa* (see below), via the villages of *Pila* and *San Bernardino* (1 hr., bus from Sestri 30 fr.). From *San Bernardino*, about 2 M. to the E. of Sestri, an attractive footpath leads to the S. W. Directly through wood to the (1 hr., *Principato* or *signor* station, on the S. spur of the M. *del Castello*). Here we command a view of the bay of *Riva* and of the coast as far as the promontory of *Portofino*. To the N. E. to the *Brusa Wood*, 1 hr. and *San Bernardino*. A footpath diverging to the right from the *Chavari* road immediately before the tunnel and affording fine views leads past the ruined chapel of *Sant' Anna* to *Cima* (p. 101). — Carriage road via *Pila* to the upper means of *Santa Filomena* and *Ledda*, in the *Arno* valley.

The *Marinella* from Sestri to *Brusa* (20½ M., carriage M., with two horses 40 fr.) diverges to the right from the road to *Borghetto* (see below) beyond *Pila* (see above), and from (7 M.) *Trapano* winds up the densely wooded mountains (short cuts for walkers, affording a fine retrospect of Sestri and the *Monte Castello* to the magnificently situated *Casa Bernillo*). The *Chavari* of *Arno* a little to the right is another fine point of view. Thence we follow the crest of the hill, with varying views of the *Apennines* and the sea, to (1½ M.) *Brusa* (1310 ft. inn). We now traverse the (1½ M.) *Passe del Brusa* (1220 ft. footpath shorter) to *Agrocinio* situated in a bleak district, and to the *Ormeo Barone*, where the car disappears from view. The road then descends past (14 M.) *Marinella* into a pleasant valley, to which lies (16½ M.) *Carvedine Agnello* (1160 ft.). Beyond this village it crosses the *Valga* and ascends through wood to a chapel. Another descent is made via *Lago* and (20½ M.) *Pogorno* to (23½ M.) *Surphallo di Fara* (1110 ft.), a little (well) along with rooms, in the valley of the impressive *Fara*, an affluent of the *Agro*. The road skirts the broad, gravelly bed of the river, turns to the right at *Pudimura* and runs up and down to (30 M.) *Brusa* (1050 ft.) and the pass of (31 M.) *La Fara* (p. 101), on the last night before *Spazio*, whence we enjoy a magnificent \**Prospect* of the bay and the precipitous *Monte Agnello* (p. 101). We then descend by numerous windings via *Chavari* (p. 101) to (30½ M.) *Spazio* (p. 101).

From Sestri to *Donostia* 41 M. (cars to *Vespa* twice daily, to *Vespa* once daily). The picturesque road, part of the old highroad to *Parma*, leads to the E. from *Pila* (see above) via *Brusa* to (10 M.) *Chavari Lago* (1100 ft.) to the *Petrone* valley, and thence past the copper mines (on the left) to the hamlet of *Trapano*. It then mounts rapidly via (7 M.) *Castiglione Chavari* (1110 ft.) and (11 M.) *Pila* (inn) to the (12½ M.) *Passe di Fara* (1170 ft.), commanding a fine view of the *Apennines* and the sea. On the summit is a pilgrimage church *Sant'Anna*, built in 1505. We descend to (18 M.) *Passe Lago* (1110 ft.). At *San Agli Amici*, *Trotteria Veneta*, with hotel, and cross the (20 M.) *Passe di Santa Oria* (1110 ft.) to (41 M.) *Borghetto* (p. 101).

The railway now intersects the picturesque hilly district of Sestri. Beyond (31 M.) *Brusa-Trapano* (see above) tunnels crossed each other in rapid succession all the way to *Spazio*. Several fine views of the sea and the rocky coast to the right. 34½ M. *Monaglie*; 37½ M. *Deira*, at the entrance to a side-valley, 40 M. *Ferrara*, 41 M. *Donostia*.



1

43 M. *Livanto* (*Grand Hôtel*, R. from 2½, B. 1, d6j. 2½, D. 4, pens. from 7½, om. ¾ fr.; *Alt. Nazionale*, R. 1½ fr., B. 60 c., d6j. 1½, D. 2, pens. 6-6½ fr., incl. wine; *Stella d'Italia*, pens., incl. wine, 6 fr., both well spoken of), a small town of 4874 inhab., with old fortifications, a small *Giardino Pubblico*, and good sea-baths.

Beyond the *Punta del Masco* follow the villages of the *Cinque Terre*, famous for their wine: 46 M. *Montevosso*; 48 M. *Vernazza*; 50 M. *Corniglia*; 51½ M. *Manarola*; 52 M. *Riomaggiore*. Then a long tunnel (7 mls.).

56½ M. *Spezia*. — *Hotels*. *GRAND HOTEL ROYAL CROCE DI MALTA* (English landlord), *Via Mazzini*, in an open situation near the sea, R. 4½-6½, B. 1½, d6j 8, D. 6, pens. 8-12, om. 1 fr.; *ALA ITALIA*, *Via Chiado*, with view and trattoria, R. 2½, B. 1½, d6j 8, D. 4½, om. 1 fr., well spoken of; *GRAN RISTORANTE ET BOUTIQUE*, *Piazza Vitt. Emanuele*, with good trattoria, R. from 2½, B. 1½, d6j 2½, D. 3½, pens. 8, om. 1 fr.; *GIAPPONE*, *Corso Cavour*, with trattoria, R. 2½ fr., commercial.

*Café*. *Café del Corso*, *C. Barlet-Crozier*, near the *Giardino Pubblico*; *Stella Polare*, *Via Cavour*.

*Baths*. Warm baths at the two first-named hotels and at *Via Pasquino 8*. — *Sea Baths* at the *Adone*, *Forde*, and *Iride* establishments on the N. side of the gulf, and at *San Fursico* and *Lerici* (p. 104).

*Post & Telegraph Office*, *Corso Cavour*. Branch Offices in the *Piazza Garibaldi* and at the *Commercial Harbour*. — *Physician*, *Dr. A. E. Lazen*, *Hôt. Croce di Malta*. — *Chemists*. *Magni*, *Prati*, both *Via Chiado*.

*Theatre*. *Politeama Duca di Genova*. — *Musical* on Sun., Tues., and Thurs. in the *Giardino Pubblico*.

*Electric Tramways* (not all finished) 1. *Chiasso-Porto Genova-Corso Cavour-Viale San Bartolomeo-Migliorino*. — 2. *Railway Station-Corso Cavour-Viale San Bartolomeo-Portofino*. — 3. *Railway Station-Via Garibaldi-Warola-Castellare*. — 4. *Harbour-Via del Priano-Corso Cavour-Viale Savoia-Populano*.

*Cabs*. For drive 80 c., at night 1 fr., with two horses 1 and 1½ fr. Circular drive via *La Foce* and *Marbo*, with one horse 7, two horses 10 fr.; to *Porto Venere*, 8 and 12 fr.; to *San Fursico* and *Lerici*, 10 and 14 fr.; carr. and pair to the top of the *Monte di Castiglione* 20, to *Astori Lomati* 50 fr. (carriages at *L. Cecchi*, *Via Pasio*, etc.). — *Omnibus* to *Porto Venere* (twice daily, 70 c.)

*Boat* with one rower, 1½ fr. the first hr., 1 fr. each additional hr.; for 2 pers. 2 fr., and 1 fr. 20 c. each additional hr.; 3 pers. 2½ fr. and 1 fr. 40 c.; 4 pers. 3 fr. and 1 fr. 80 c.; 5 pers. 3½ fr. and 2 fr.; to the *Stabilimento Adone* 80 c. (or 50, 60, 70, and 80 c.); to *La Gracie* 1½ fr. (or 1 fr. 80, 2 fr., 2 fr. 80, 2 fr. 80 c.); to *San Fursico* 2 fr. (or 2 fr. 80, 2 fr. 80, 3 fr. 80 c.); to *Porto Venere* or to *Lerici*, 1 pers. 2½ fr., to *Portofino* 3 fr. (each additional pers. ½ fr. more).

*Steamboats* (starting at the *Giardino Pubblico*). Via *La Gracie* to *Porto Venere*, thrice daily in 1 hr., fare 80 c.; to *San Fursico* and *Lerici*, hourly in summer, in ½-¾ hr., fare 80 c., there and back 80 c., at other seasons twice daily. — *Sea-going Steamers* to *Genoa* and *Leporeto*, see p. 98.

*British Vice-Consul*, *Joseph H. Fossey, Esq.* — *English Church Service* in winter in the *Via Principe Amedeo*, near the *Hôtel Croce di Malta*.

*H.B.* Visitors must not approach within 300 yds. of the forts, and sketching and photographing should be avoided. The landlord of the hotel or the police authorities (*Sottoprefettura*) should be consulted before any excursions among the mountains are undertaken.

*Spezia* (50 ft.), an industrial town with 68,283 inhab., lies at the N.W. angle of the *Golfo della Spezia*, at the foot of beautiful hills fringed by picturesque villages and crowned with forts. The



climate is very mild, so that Spesia is frequented as a winter-residence by the English and for sea-bathing in summer by the Italians. The chief centres of traffic are the Corso Cavour, the Via Mazzini, on the coast, the neighbouring Piazza Vittorio Emanuele, converted into an attractive *Giardino Pubblico*, and the Via Chiado, leading to the S.W. to the arsenal (see below). — The Gulf of Spesia, one of the largest, safest, and most convenient harbours in Europe, anciently praised by Ennius as the *Lunai Portus*, has been the chief naval harbour of Italy since 1861. The entrance is protected not only by several hill-forts, but also by the *Diga Subanqua*, an embankment nearly 2 M. long, constructed in 1874. Beside the latter, on the shore, are the two forts of *Santa Maria* (W.) and *Santa Teresa* (E.). — The *Royal Naval Arsenal* on the S. side of the town, constructed by General Chiado (d. 1870), whose statue rises at the entrance, is a large establishment, 150 acres in extent (no admission). Beside it are the Naval Barracks and the Hospital. The marine artillery magazines in the bay of *San Vito* cover an area of 100 acres. The *Cantere di San Bartolomeo* (electric tramway, p. 103), on the N.E. side of the gulf, serve as an electric and torpedo station. The commercial harbour, to the N.E. of the town, is connected by railway with the main line and is used, like that of Ancona (p. 106), for the export of Carrara marble.

**Excursions.** An admirable survey of the town and harbour is afforded by the *Strada della Foce* (cart see p. 102, 3 hrs.' walk), a circular route leading *viâ* the *Porto Genova* and *Chiappo* (electric tramway, p. 104) to the hill of *La Foce* (730 ft., p. 102), and returning *viâ* *Barbà*, on the ridge to the S. of Spesia. — To the S.W. of *La Foce*, reached by a good road, is the *Monte Porro* (220 ft.), commanding fine views. A stalactite cavern was discovered on the S. slope of this mountain in 1898. The road goes on to the fortified *Monte Brancapane* (7130 ft.), and returns thence to the town through the valley of the *Stura*. — A charming excursion may be made to *Porto Venere*, either by steamer (see p. 103) or *viâ* the high-road (1 E., cart and omnibus, see p. 103), which describes a wide curve round the bay of *San Vito*, with the arsenal, and then skirts the E. shore of the gulf, *viâ* *Marola*, *Cadimare* (electric railway, p. 103), *Pasiano*, *Puntapigna*, and *La Grata* (summit-station, see p. 103). *Porto Venere* (*Frattaria del Golfo*, not too clear), on the site of the ancient *Portus Fenestis*, with the remains of fortifications built by the Genoese in 1113, is celebrated, like the fortified island of *Palmaria* (813 ft.) immediately opposite, for a yellow veined black marble, known as *Portoro*. Charming prospect from the ruined church of *San Pietro* (now under restoration), rising high above the sea, and supposed to occupy the site of the temple of *Venus*. Between two rocks beneath the church is the *Grutta Arpene* (accessible by steps, see p. 103), or *'Byron's Grotto'* (inscription), where the poet is said to have written much of his *Corair*. — The fortified *Monte di Castellazzo* (1670 ft.), ascended from *La Grata* (see above; by carriage run 1½ hrs., commands a fine view of the sea, the Apennines, and the Riviera. But visitors should on no account omit to acquaint the police before making this excursion (see p. 103). — Several pleasant excursions may also be made on the N.E. side of the gulf by steamer (p. 103) or by carriage, the best being to *San Terenzo* (sea-baths, 30 a.), where Shelley passed his last days, and *Lerici* (*'Alb. Croce di Mare'*, E. 1½ hr.), both on the Bay of *Lerici*. A little to the E. of *S. Teresa* on the road to *Lerici*, is the *Cum Anconum*, formerly the *Cum Inapud*, where Lord Byron lived in 1812. *Lerici*, with a small harbour, a Garibaldi monument by *Al. Niggi*, and an old

di  
Cantate  
per Monasterio Sordano

per del Fionio  
per Gioanni  
Isola del Fiume

11

12

13

14

15

castle, was the capital of the Gulf of Spezia in the Middle Ages. Its sheltered site and charming environs adapt it for a residence of some duration. A road leads from Lerici to (4½ M.) *Barzana* (see below).

Railway from Spezia to Parma (*Milan*), see R. 87.

Soon after quitting Spezia we enjoy a beautiful view of the Gulf of Spezia to the right, and, to the left, of the jagged *Alpi Apuane* (p. 106). — Beyond several tunnels we reach (61 M.) *Vesuvio Ligure* (p. 328), whence the line to Parma diverges to the N. — 62½ M. *Arcoletto*, with a conspicuous campanile. The train passes through a tunnel, and crosses the broad *Magra*, the ancient boundary between Italy and Liguria.

65½ M. *Barzana* (85 ft.; *Alt. di Londra*), with 11,850 inhab., Rom. *Sergiana*, or *Luna Nova*, from its having succeeded the ancient *Luna*, with the picturesque fortification of *Barzanello*, constructed by Castruccio Castracani (d. 1328), was taken by the Florentines in 1467 under Lorenzo Magnifico, from whom it was wrested by Charles VIII. of France. It subsequently belonged to Genoa. *Barzana*, the seat of a bishop since 1204, was the birthplace of Pope Nicholas V. (Tommaso Parentucelli, 1447-55). The handsome Cathedral of white marble, in the Italian Gothic style, begun in 1356, contains an ancient painted crucifix from Lunl. In *San Francesco* is the tomb of Castruccio Castracani (see above), by Giov. di Balduccio.

Railway from Barzana to Parma (*Milan*), see R. 87. — Road via the *Passo del Carreto* to *Castelnovo ne' Monti* (*Pietra Bismantova*), see p. 330.

The environs are fertile. Among the mountains to the left lies *Castelnovo di Magra*, with a castle of 1274. — Near (70 M.) *Luni* are the ruins of *Luna*. This originally Etruscan town was destroyed by the Arabs (1018), and its episcopal see was transferred to Barzana in 1204. The ruins of an amphitheatre and a circus are still traceable. From *Luna* the district derives its name of *La Lunigiana*. — Among the mountains to the left the quarries of white marble are visible.

72 M. *Avonza*, a small town on the brook of that name, above which rises an old castle of Castruccio Castracani, of 1322, with bold round towers and pinnacles, was once the frontier-town of the Duchy of Massa. It is now in Tuscany. On the coast to the right is the *Marina* (narrow-gauge line to Massa, p. 106), a small harbour for the shipment of the Carrara marble.

BRANCH RAILWAY in ¼ hr. (fare 60, 40, 30 c.) to (8 M.) —

*Carrara* (*Alt. della Foce*, very fair, R. 3¼ fr.; *Alt. Roma*, R. 1½ fr.; one-horse cart, to Massa, 8-4 fr.; omn., see p. 106), a pleasant little town with 13,000 inhab., most of whom gain their livelihood by working the marble. Some of the studios of the numerous sculptors are interesting. U. S. Consular Agent, *Ullrich* (see above). — From the rail. station we turn to the right into an avenue of plane-trees, cross the *Carriera* (right), and then follow the *Via Vittorio Emanuele*, the main street of the town, to the left. This passes a marble statue of *Garibaldi* (1860) and the *Theatre*, and leads to the *Piazza Alberica*, which is embellished with a statue of the *Grand Duchess Maria Beatrice* (1881). — The *Via Alberica* runs hence to the right to the *Piazza dell' Accademia*, with a marble statue of *Massa* (1892) and the *Accademia di Belle Arti*, containing works by sculptors of Carrara and several Roman antiquities found in the quarries of *Ponticcioli* (see p. 106; e.g. a bas-relief of Jupiter with Bacchus). — Not far off is the

chapel of *Sant' Andrea*, a Gothic structure of the 13th cent., with a fine facade and good sculptures. The chapel of the *Madonna Immacolata* also has sumptuous decorations in marble.

The *Marble Quarries (Gine)* of Carrara enjoy a worldwide fame. The deposits of marble occur throughout almost the whole of the *Apennine Alps* (see below), from the little river *Aulella* on the N to *Pietrasanta* (p. 107) on the S and *Castelmare di Sturlunga* on the E. The quarries in the valleys of *Pinetere*, *Colombara*, and *Forone* (see below) were worked by the Romans, but after the downfall of the West Roman Empire the 'marble Lucense' (so named from the seaport of *Lucas*, p. 100) was almost entirely forgotten. The building of the cathedral of *Pisa* and the churches of *Lucca*, *Pistoja*, and other neighbouring towns again created a demand for Carrara marble, and the artistic activity of the 15th cent. gave a renewed impulse to its use. The industry now grows steadily; in 1909 about 150,000 tons were exported from Carrara alone. About 250 quarries in all are in operation; of these 215, with 2420 workmen, are at Carrara (30,700 men) at *Massa* (see below), and the rest at *Serravalle*, *Pietrasanta*, *Sturlunga*, and *Arco*. There are 110 marble-working works at Carrara, employing about 300 men and 20 at *Massa*, with about 170 men. The best and largest blocks yield the marble *statuario*. — The quarrymen, who receive a wage of 1.20 fr. per day, quit work at 3 or 4 p.m.

A visit to the quarries (2-3 hrs., guide not indispensable, 2-3 fr.) is best made early in the morning, when the weather is warm. From the above-mentioned *Piazza dell'Accademia* we follow the *Via Santa Maria* to the end of the town and ascend the valley along the left bank of the *Carrione*. At (1/2 M.) a group of houses a path diverges to the right to large quarries of inferior marble, but we continue to follow the road, passing numerous marble cutting and polishing works. At the entrance to the (1 M.) village of *Forone* we turn to the right and climb the steep lanes to the marble railway (see below), the metals of which we follow to the narrow shadowed upland valley, passing numerous quarries, to (1 M.) the station of *Pinetere*. We may push on to the highest station (small restaurant), but the ascent is fatiguing, and should be attempted only when time is abundant. A horn is blown as a signal when the rock is about to be blasted. The blocks of marble are carried away partly by means of ox-whegs, partly by means of a railway (*Ferrata Marittima*), which sends branches into several of the lateral valleys. Visitors are sometimes allowed to ride in the trains; the tunnels are very cold.

76 1/2 M. *Massa* (106 ft., *Hotel Massa*, with garden, *Alb. Giappona*, both very fair, omn. from the station to the town and to Carrara), formerly the capital of the Duchy of *Massa-Carrara*, with 10,000 inhab., is pleasantly situated amidst marble-yielding hills, and enjoys a mild climate. The handsome *Palazzo Ducale* (1701, now the prefecture), with its fine court, was a summer-residence of Napoleon's sister *Elisa Baciocchi* (p. 416). The loftily situated *Castello*, now a prison, commands a splendid view (permette at the prefecture). — Narrow-gauge railway to the *Marina d'Arno* (p. 106).

Country fertile and well cultivated. The picturesque ruined castle of *Montemoso* occupies an abrupt hill to the left. — 80 1/2 M. *Serravalle* an agreeable summer-resort, with large marble-quarries, lies 2 M. to the N.E. of the station.

*Serravalle* is the starting point for the exploration of the S. portion of the *Alpi Apuane*, the S.W. chain of the *Central Apennines*, remarkable for the bold shapes of its peaks. Near the centre of the mountains, above the village of *Massima* (*Locanda del Precipato*), noted for its marble-quarries, lie the *Alpi Apuane* (2366 ft.), on the S.W. slope of the *Monte Pisto* (3120 ft.), the *Alb. di Madonna*, in *Palegiano*, and a dependence of the latter on the *Prati di San d'Oro* (3112 ft.), all three much frequented

in summer, especially for ascents of the *Pania, Mte. Pisano* (4010 ft.), the *Prodeno* (3980 ft.), and *Mte. Madonna* (4020 ft.). These hotels may be reached from *Scavenna* in about  $3\frac{1}{2}$  hrs., and in about the same time from *Bagno di Lucca* (p. 428) or from the station of *Ponte a Moriano* (p. 428).

89 M. *Pietrasanta* (*Alb. e Riv. Ballerini*), a small town (4000 inhab.) with ancient walls, beautifully situated, was besieged and taken by Lorenzo de' Medici in 1482. At the beginning of the town is the *Portenas*, a small battlemented castle. The church of *San Martino* (*Il Duomo*), begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by *Stagio Stagi*. Ancient font and bronzes by *Donatello* in the *Battistero*. Campanile of 1380. *San' Agostino* is an unfinished Gothic church of the 14th century. — Near *Pietrasanta* are quick-silver-mines and marble-quarries.

80 $\frac{1}{2}$  M. *Viareggio*. — Railway Station at the E. end of the town,  $\frac{1}{2}$  M. from the beach.

Hotels (the larger houses have steam-heating and electric light). \**Grand-Hôtel*, in an open situation, with a small garden, R. from 6 fr., L. 30 c., D. 1, 44; S. D. 4, pens. 8-7 (in summer 5-10), ann. 1 fr.; *Gr. Hôt. de Russie*, R. from 5, L. 1, 44; S. D. 4 $\frac{1}{2}$ , pens. 5-12 fr.; these two in the *Via Mania*, at the corner of the *Piazza d'Asoglio*. \**Hôt. d'Italie*, R. from 2 $\frac{1}{2}$  fr., L. 30 c., D. 1, 44; 2-3 $\frac{1}{2}$ , D. 2 $\frac{1}{2}$ -3, pens. 6-8 fr., well managed; *Hôt. de Paris-Bordeaux*; \**Hôt. de Rome*, with small garden, pens. 5-7 $\frac{1}{2}$  (in summer 5-10) fr.; these three in the *Piazza d'Asoglio*. \**Hôt. de Nice*, *Via Ugo Foscolo*; \**Hôt. de Florence*, R. from 2 $\frac{1}{2}$  fr., D. 30 c., 44; 2, D. 3, pens. (L. extra) 5-7 (in summer 5-8) fr.; *Hôt. de la Paix*, both *Via Mania*; *Hôt. Grand-Rustique*, *Via San Martino*, at the corner of the *Via Mania*, pens. 7-8 fr.; *Alb. Fontaine*, *Via del Giardino* 6, with trattoria; *Alb. Vittoria*, *Via Regina*, at the corner of the *Piazza del Mercato*,  $\frac{1}{2}$  M. from the station, both unpretending. — *Pensioners*: *Madam*, *Via Massini* 78, closed in winter; *Pied*, *Piazza Paolina*, pens. incl. wine 6 fr., well spoken of. — Apartments moderate.

Cafés. *Café del Casino*, *Piazza Mansueti*; and, in summer, several cafés and confectioners in the *Via Mania*.

Cycles for hire at *Mansueti*, *Via Fel. Cavallotti*.

Cabs. Per drive 1 pers. 1 fr., several pers. 1 $\frac{1}{2}$  fr.; per hr. within 10 $\frac{1}{2}$  M. 2 fr., each addn. hr. 1 $\frac{1}{2}$  fr.; longer drives according to bargain. Same fares at night. Hand-luggage free; trunk 50-50 c.

Post & Telegraph Office, *Piazza Vittorio Emanuele Secondo*. — Theatres. *Reale Teatro Puccini*, *Piazza Vitt. Emanuele*; *Pedrocchi*, open-air theatre, on the beach.

Sea Bathing at the *Stabilimento Puccini* and *Riviera*, both with restaurants, ball-rooms, and skating-rinks; *Bagno di Pales*. — Beggars and hawkers are exceedingly troublesome on the beach.

*Viareggio* (13 ft.), founded by *Lucca* in 1171, is a quiet country-town (17,240 inhab.), with regular and monotonous streets, situated in a spacious and somewhat marshy plain on the sea, about 3 M. to the S.E. of the *Monti della Versilia*, spur of the *Alpi Apuane*. Its excellent sandy beach attracts numerous sea-bathers (especially from *Tuscany*) in July and Aug., and in winter, in spite of its want of protection against the wind, it is occasionally visited as a winter-station.

From the railway-station a road leads to the W. direct to the beach, crossing the *Ponte di Pisa*, skirting the *Fosso Burlamacco*

(here known as the *Porto Canale*), the discharge of the lake of *Massaciuccoli* (see below), and passing the *Darsena Vecchia* and *Darsena Nuova*, two small harbours. From the end of the N. Molo (210 yds. long), at the mouth of the canal, we enjoy a splendid view of the Alpi Apuane and of the coast from Leghorn to the Gulf of Spezia.

The *Via Manin*, skirting the beach, and the *Piazza d'Azoglio*, with its gardens, are the favourite resorts of visitors. The *Piazza Paolina*, to the N.E., is embellished with a *Monument to Shelley* (p. 415), by *Urbano Lucchese*.

On the side of the pedestal, encircled by intertwined branches of oak and olive, is a book bearing on its cover the word 'Prometeo'. Above this is the following inscription: — '1894 to P. B. Shelley, heart of hearts, in 1822 drowned in this sea, consumed by fire on this shore, where he meditated the addition to 'Prometheus Unbound' of a posthumous page in which every generation would have a token of its struggles, its tears, and its redemption.'

The celebrated *Pineta*, or pine-forest, of Viareggio, extends for 6 M. along the coast. The N. portion, which belongs to the town and is open to visitors, is reached via the *Viale Gino Capponi* or from the N. end of the *Via Manin*. In the somewhat neglected S. portion, which begins at the canal, is the *Villa dei Borboni*, belonging to the sons of the first wife (d. 1893) of Don Carlos, Duke of Madrid. The villa is entered (permitted essential) from the *Via della Fornace*, near the old harbour.

From Viareggio a narrow-gauge railway runs to the N.E. in  $\frac{1}{2}$  hr. to (7 M.) the little town of *Camaiore* (187 ft.), whence a road leads via (3 M.) *Pieve di Camaiore* and (8 $\frac{1}{2}$  M.) *Montemagno* (785 ft.) to (10 $\frac{1}{2}$  M.) *Lucca* (p. 415).

A pleasant Drive (or cycle-tour) may be made to (6 M.) *Pietermasina* (p. 107) or to the *Lago di Massaciuccoli* (3 $\frac{1}{2}$  sq. M., 7 ft. deep), near the station of *Torre del Lago* (see below). Near the village of *Massaciuccoli*, at the E. end of the lake, are the so-called *Segni di Nereis*, a Roman ruin. The lake may be reached by boat on the canal.

From Viareggio to Lucca, 14 M., branch-railway in  $\frac{1}{2}$ -1 hr. via (6 M.) *Massarosa* and (8 $\frac{1}{2}$  M.) *Nocera*. From Lucca (p. 415) to Florence via *Pistoia*, see p. 425; to Bologna, see pp. 388, 392.

The RAILWAY traverses a thick pine-wood (*Macchia di Migliarino*) beyond (92 $\frac{1}{2}$  M.) *Torre del Lago*, and at (97 $\frac{1}{2}$  M.) *Migliarino* crosses the *Serchio* (p. 406).

102 $\frac{1}{2}$  M. Pisa (p. 404). To the left, before we enter the station, rise the cathedral, baptistery, and campanile. We then cross the Arno.

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The name of the Germans with that invaded Italy in 568 is now applied to the country between the Alps and the Po, which is separated from Piedmont by the Ticino and from Venetia by the Minio. It is divided into the eight provinces of *Campo Alfume, Pavia, Sondrio, Bergamo, Cremona, Brescia, Mantova, and Verona*, covering an area of about 9000 sq. M., and containing 3,715,000 inhabitants. The name was once applied to a much larger tract. Lombardy has not improperly been likened to an earthquake, the waves of which were eaten off by succession by the lands of Piedmont, thus in 1427 they appropriated Verona, in 1501 Asti, in 1700 Val d'Aosta, in 1705 Alessandria, in 1706 Tortona and Novara, and in 1715 Busadomonte. The heart of the country, if we confine to use the simile, would then be the District of Milan or the tract lying between the Ticino, Po, and Adige. The three kinds of cultivation are the same as in Piedmont, viz. the regions of pastures among the mountains, that of the vine, fruit trees, and the silk culture on the lower undulating country and the slopes adjoining the lakes and that of wheat, maize, and meadows in the plains, the yield of these last being however far more abundant than in Piedmont. The climate of Lombardy is thoroughly continental, winter in the plains which are covered by bitter winds, is very cold (minimum at Milan 14° Fahr.) and abundant in snow and mist (in 1860 at Milan snow occurred on 10 days and on 121 white in summer the heat is greater than that of Italy immediately at Milan 97° Fahr.). In the height of summer rain is rare beyond the lower Alps, and falls more frequently when the wind is from the E. than from the W., as the moisture of the latter is absorbed by the Maritime Alps and the Apennines, but a thorough system of irrigation without a parallel in any other part of Europe prevails here so that a failure of the crops is hardly possible. In the middle ages the importance of Milan was due to its woollen industries, but sheep breeding has in modern times been largely superseded by the silk culture, an industry which has so materially increased the wealth of the country that it used to be said during the Austrian regime that the army and the officers lived on mulberry leaves, as their pensions alone sufficed to pay the land taxes. Under these circumstances the population is unusually dense, being about 100 persons to the sq. mile, or only a little less dense than in Liguria and Campania.

The economic situation, and the wealth of the country, have ever rendered it an apple of discord to the different European nations. In the earliest period before to us it was occupied by the *Stremes*, an Italian race, which about 400 B.C. was subjugated or expelled by Celts from the W. These immigrants founded *Mediolanum* (Milan), near the site of the Roman *Mediolan* destroyed in 570 B.C. Traces of their language still survive in the modern dialect of the country, as it does in the dialects of Piedmont and Emilia. It was not slowly that the Romans subdued or exterminated their foreigners, and it was not till B.C. 222 that the Romans extended their supremacy to the banks of the Po by their victory at Clastidium (p. 115). In the following century Gallia Cisalpina was constituted a province on which Rome conferred the rights of citizenship in B.C. 88. Throughout the whole of the imperial epoch these regions of Northern Italy formed the chief buttress of the power of Rome. From the 4th cent. as Milan surpassed Rome in extent, and, in many respects, in importance also. It became an imperial residence, and the church founded here by St. Ambrose (who was bishop of Milan in 374-85) long maintained its independence of the pope.

The Lombards made Pavia their capital, but their domination, after lasting for two centuries, was overthrown by Charlemagne in 773 (p. 8). The Lombard dialect also contains a good many words derived from the German (thus from *gast*, *gab*, *gab* master, stork, and duck, from the German *Brause* (that is, *Brause*, *Brause*, *Brause*, *Brause*, *Brause*, and *Brause*). The towns of Lombardy were won successively by the Franks and by the German Kings, the latter of whom, particularly the others, did much to promote the prosperity of the towns. When the rupture between the emperor and the pope converted the whole of Italy into a Guelph and Ghibelline camp, Milan, the leader of the federated Lombard cities since

1107, formed the headquarters of the former, and Olegario those of the latter party, and the power of the Hohenstaufen proved to be as weak for the Lombard walls. The internal dissensions between the nobles and the burghers which prevailed in every town led to the creation of several new principalities. In 1277 Archbishop Ottone degli Scalzi of Milan (whose family was so called from their former office of viccounts, or archbishops), abbot, was nominated Capitano del Popolo, and in 1288 Matteo Visconti, his nephew, was appointed governor of Lombardy by the German king. Although banished for a time by the Orsini family Della Torre, both Matteo and his sons and their posterity continued to assert their right to the Signoria. The greatest of this family were Lodovico Visconti (1380-48), Francesco's patron and Ottavio Visconti, who succeeded his father about 1412, and Filippo (1412-82) as ruler of the W. portion of the district of Milan. In 1396 Ottavio created the title of government in the E. portion also from his uncle Arnaldo, and afterwards extended his duchy to Pavia and Bologna, and even as far as Perugia and Spoleto. His chief concern was to raise taxes for the purpose of carrying on war, but at the same time the country flourished under his just and systematic government. The municipal institutions were entrusted with administrative and executive powers in matters of police, while private and most of Italian were invited to the court by the prince, who founded the Cathedral at Milan and the Church of Pavia. But after his death in 1402 chaos came again.

On the extinction of the Visconti family with the death of Filippo Maria in 1447, Milan declared itself a republic under the name *Signoria di San Ambrogio*. In 1450, however, Francesco Sforza the condottiere, who had been elected general-in-chief by the citizens of the republic, made himself duke, and restored order and security to the distracted state. He rebuilt the Castello, constructed the Marignano Canal and the Ospedale Maggiore, and surrounded himself with brilliant and Italian scholars, who, planted the seeds of humanism in his daughter Hippolyta. Francesco died in 1482 and his art-loving but dissolute son Galeazzo Maria was assassinated ten years later in the church of Santo Stefano leaving his son Ottaviano Visconti still a minor. Ludovico il Moro seized the regency in name of his nephew and on the death of the latter in 1494 he induced Charles VIII of France to undertake a campaign against Naples, thus inaugurating a new period in the history of Italy. Since that time Italy has at once been the battlefield and the prey of the great powers of Europe. Lodovico himself, after having revolted against France and been defeated at Novara in 1500, terminated his career in a French dungeon. In 1500 the battle of Pavia constituted Charles V arbiter of the fortunes of Italy. In 1540 five years after the death of the last Sforza, he invested his son, Philip II of Spain, with the duchy of Milan. In 1714 the Spanish supremacy was followed by the Austrians in consequence of the War of Succession. On four occasions (1798, 1799, 1800, and 1805) the French took possession of Milan, and the Napoleonic period at length swept away the last relics of its medieval institutions. Although Napoleon annexed the whole of Piedmont, Genoa, Parma, Tuscany and Rome (about 15,000 sq. M. of Italian territory) to France the creation of the *Santhia Republic* (1797) and then of a *Kingdom of Italy* (1805) contributed immensely to arouse a national spirit of patriotism. This kingdom embraced Lombardy, Venice, & Tyrol, Istria, the greater part of the Emilia, and the Marches. Milan was the capital, and Napoleon was king, but was represented by his stepson Eugene Beauharnais. The Austrian supremacy which was restored in 1815 proved irreconcilable with the national aspirations of the people. By the Peace of Zurich (20th Nov. 1815) Lombardy, with the exception of the district of Mantua, was ceded to Napoleon III, and by him to Sardinia.

10. Milan, Ital. *Milano*.

**Railway Stations.** 1 The Central Station (Pl. F. G. I, restaurant, with prices displayed), a handsome and well arranged structure, is decorated with frescoes by Pagliaro, Induno, and Casnedi, and with sculptures by Vela, Sironi, Magni, and Tabacchi. It is used by all the lines of the Rete Adriatica and the Rete Mediterranea. Omnibuses from most of the hotels are in waiting (fare 4.1/2 fr.). Trains from the station 1 fr., day or night, each large article of luggage 20 c., small articles taken inside the cab free. Electric tramway into the town 10 c., hand baggage only allowed. — 2 The Stations *Foro del Nord* (Pl. C. 4), for the line of the N. Railway to Bassano and Como (p. 146), to Leva (B. 31) and to Varese and Lecco (B. 20) is connected with the Piazza del Duomo, the Stations di Porta Genova, and the Central Station by the electric tramway No. 2 & 3 (p. 117). — 3 The Stations di Porta Genova or di Porta Ticinese (Pl. B. 1), a secondary station for the trains to Novara and Genoa (p. 171), is of little significance to strangers. — Porters to the town for luggage under 100 lbs. 50 c. according to tariff (from any station). — Railway-tickets for the Rete Adriatica and the Rete Mediterranea may also be procured at the *Agenzia Internazionale di Viaggi* (Fratelli Gozzard), Galleria Vittorio Emanuele 24, or from *The Coal & Sea Via Alessandro Manzoni* 7, for the N. Railway at the *Agenzia Foro del Nord*, Galleria Vittorio Emanuele 24. — For the stations of the *Stato Ferrovie*, see pp. 114, 144.

**Hotels** (all those of the first class have lifts and most of them electric light). In the Town: *Albergo on La Villa* (Pl. a, F. 3), Corso Vittorio Emanuele, with a winter-garden and post and railway-ticket office, R. 8-17, B. 1 1/2, 44; A. D. 6, pens. 10, omn. 1 1/2 fr.; *Grand Hotel on Milan* (Pl. c, F. 4), Via Alessandro Manzoni 2, with ticket and luggage office, R. 6 1/2-10, B. 1 1/2, 44; D. 6, pens. from 10, omn. 1, bathing 1 fr.; *Hotel Caracciolo* (Pl. b, F. 5), Piazza Caracciolo, pleasantly situated opposite the Giardini Pubblici, R. from 4, B. 1 1/2, 44; A. D. 4, omn. 1 1/2 fr.; *Hotel Continental* (Pl. c, B. 4), Via Alessandro Manzoni, R. 4-6, B. 1 1/2, 44; A. D. 6, pens. from 10, omn. 1 1/2 fr. The following are also first-class but somewhat less expensive: *Grand Hotel on Raimondo* (Pl. d, D. 2, 6), Via Torino 44, R. 3 1/2-4 1/2, B. 1 1/2, 44; D. 6 1/2, pens. 8, omn. 1 fr.; *Hotel Martorelli* (Pl. e, B. 5), Piazza del Duomo, R. 3 1/2-4 1/2, B. 1 1/2, 44; A. D. 6, pens. 8-12, omn. 1 fr.; *Hotel Verdi & Desvignes*, Piazza Cardinale (Pl. d, B. 5), R. 2-3, B. 1 1/2, 44; A. D. 4, pens. 8-12 fr. *Excelsior* (Pl. f, B. 11), Via Santa Margherita 18, R. 3 1/2-4 1/2, B. 1 1/2, 44; D. 4, pens. 10-12, omn. 1 1/2 fr.; *Excelsior* (Pl. f, F. 3), Corso Vitt. Emanuele 9, R. 4-6, B. 1 1/2, 44; A. D. 6 1/2, pens. 8-12, omn. 1 fr.; *Hotel* (Pl. b, F. 2), Via Mantova, near the Giardini Pubblici, in a pleasant situation, R. from 4 1/2, B. 1 1/2, 44; A. D. 6 1/2, pens. from 10, omn. 1 fr., patronized by English travellers. *Restorale* (Pl. e, B. 4), Piazza della Scala 4, R. from 4, B. 1 1/2, 44; A. D. 4, pens. from 8, omn. 1 fr.; *Hotel Venezia* (Pl. i, B. F. 11), Piazza San Fedele, R. 3 1/2-4, B. 1 1/2, 44; A. D. 4, pens. 10, omn. 1 fr.; *Venezia et Leon* (Pl. o, O. 4), Corso Vittorio Emanuele 40, with lift and steam heating, R. 3 1/2-4, B. 1 1/2, 44; A. D. 4, pens. from 7, omn. 1/2 fr.; *Roma* (Pl. g, F. 3), Corso Vitt. Emanuele 7, with lift and restaurant, R. from 4, B. 1 1/2, 44; A. D. 4, pens. 8-11, omn. 1 fr. — The following are Italian houses of the second class: *Pace & Cervera* (Pl. i, B. 11), Via Torino, R. 3 1/2-4, B. 1 1/2, 44; A. D. 4, pens. 8, omn. 1 fr.; *Hotel on Piazza* (Pl. m, F. 1), Corso Vitt. Emanuele 12, with lift and steam heating, R. 3 1/2-4 1/2, B. 1 1/2, 44; A. D. 6 1/2, pens. 8-10, omn. 1/2 fr.; *Excelsior et de Dalm.*, Corso Vitt. Emanuele 2, with lift, R. 2-4, 44; A. D. 4 (both first wine), pens. 8-10 fr.; *Excelsior e Genova* (Pl. n, F. 5), Via Agnello and Corso Vitt. Emanuele, R. 3 1/2-4, B. 1 1/2, 44; A. D. 4, omn. 1/2 fr.; *Excelsior e Bellevue* (Pl. i, F. 11), Piazza Fontana, R. 3 1/2-4 1/2, B. 1 1/2, 44; D. 3 1/2-4, pens. 8-10, omn. 1/2 fr.; *Popolo* (Pl. r, B. 3), Via San Protasio, cor. of Via Santa Margherita, with lift and restaurant, R. 3 1/2, 44; D. 3 1/2 fr., for breakfast, Via Falck (Pl. F. 5),





R.  $\frac{1}{2}$  fr. 2 l. 40.  $\frac{1}{2}$  fr. D.  $\frac{1}{2}$  fr. each.  $\frac{1}{2}$  fr. AGRICULTURE, Via Agnello 4 (Pl. F. 1), R. 1, pass 6 fr. HÔTEL PIRELLA, Via Vincenzo 10, R. 24, D.  $\frac{1}{2}$  fr. 40.  $\frac{1}{2}$  fr. D. 4, pass with wine 7 fr. SALOTTO, Via dei Paleoni, COMMUNIST, Piazza Fontana, with restaurant, R. 2- $\frac{1}{2}$  fr. PENNINO GROSSI, Piazza Venezia 12 (Pl. B, 2), R. from  $\frac{1}{2}$  fr. 40  $\frac{1}{2}$  fr. D. 6 fr. incl. wine.

Near the Central Station. PALAZZO HORREI (Pl. w. 1, 1), first-class, with restaurant and booking office, R. 6-10. R.  $\frac{1}{2}$  fr. 40  $\frac{1}{2}$  fr. D. 4, omnibus  $\frac{1}{2}$  fr. 40. HÔTEL DE BONIS (Pl. w. 1, 1), with first-class steam heating, and garden, R.  $\frac{1}{2}$  fr. 40  $\frac{1}{2}$  fr. D. 4 fr. HÔTEL VILLAS CECILIA, R. 24 fr. 40. HÔTEL TUMINELLI (Pl. w. 1, 1), with first-class, R. 24 fr. 40. L. 50. R.  $\frac{1}{2}$  fr. 40  $\frac{1}{2}$  fr. D.  $\frac{1}{2}$  fr. 40. HÔTEL DU PACE (Pl. w. 1, 1) Via Principe Umberto 20, with first-class, R. 24. D.  $\frac{1}{2}$  fr. 40  $\frac{1}{2}$  fr. D.  $\frac{1}{2}$  fr. 40. SAN GIOVANNI, Via Gallarate, R. 20 fr. 40. Via Porto Polo 10 (Pl. F. 1), R.  $\frac{1}{2}$  fr. 40. D. 1, 40. R. 2, D. 6 fr. 40. incl. wine. HÔTEL, Via Principe Umberto 11, R.  $\frac{1}{2}$  fr. 40. D. 2, 6 fr. 40. incl. wine. ALBA LORRAINE, Via Prin. Lomb. 14 10. R.  $\frac{1}{2}$  fr. 40. D. 2, 6 fr. 40. incl. wine. (the last four quite unpretending).

FURNITURE (comp. p. 221). DOMINI, Piazza della Scala 3, pass 6-10 fr. 40. Mrs. BRON (opposite Regatta), Corso Vitt. Emanuele 20, pass 6 fr. 40. BIANCHI, Piazza del Duomo 10, VENEZIA, Corso Vitt. Emanuele 10, pass 4-6 fr. 40.

RESTAURANTS (Historical, Franchi, comp. p. 221). CAFFÈ CROCI, Via Giuseppe Verdi, near the Scala, with a garden (evening-concerts in summer), 10 fr. 40. "SOCIETÀ GASTRONOMICA ITALICA", all three in the Galleria Vitt. Emanuele, "PASTICCERIA FERRARA" near the E. branch of the Galleria Vitt. Emanuele, good Tuscan wine, Orsoglio on the E. side of the Piazza del Duomo very fair. "SOCIETÀ", near the Arco della Pace (p. 163), a large and handsome establishment, with a concert room and garden. The above mentioned second-class hotels are also restaurants.

CAFÉ (comp. p. 221). "SOCIETÀ" (concerts in the evening, see above), CROCI, (see above), C. CROCI, Via Francesco Grati, at the corner of the Via Santa Margherita (concerts in the evening), C. MARCHI, Via Alessandro Manzoni near the Piazza della Scala, BIANCHI, Via Carli (see p. 114), the café is the "GARDIN PUBLI" (p. 143) and the "SOCIETÀ" (p. 102). - *Music* and *Stamps* may be obtained at the shops of the *Lithographie Lombarda* (Corso Vitt. Emanuele, etc.).

CONFESTIONERS (Parfumeurs). CAFFÈ CROCI, see above, SUFFI, Via Alessandro Manzoni, "MARCHI", Via del Monte Napoleone. - *Fashion* is a characteristic kind of cake, chiefly used during the continuance of the Carnival.

DISCO (see p. 221). "SOCIETÀ" (see above) (Mouich beer, except in the evening), "SOCIETÀ" Via Ugo Foscolo 2, adjoining the Hall Vitt. Emanuele (also luncheon-rooms), DISCO, Nazionale, on the W. side of the Piazza del Duomo. Orsoglio see above. S. MICHIEL, Piazza Cordusio, also luncheon-rooms (Day and Bohem beer at these three). S. ALBA, Gallarate da Cristoforo (Pl. F. 4), a favourite luncheon-rooms. S. SOTTEVA, Via Capogalliani next door to the HÔTEL SCROPELO, Colimbacher Strada, Via Borsari 4.

BATHS. "POMPA DI ALBA" Foro Bonaparte 10, bath in 1888 with electric light and swimming. Turkish, and medicinal baths, F. F. ALBA, Via Tre Albrighti 10 (Pl. B, 1), BAGNO D'ALBA, Via San Vittore, BAGNO DI ANTONIATO, Via Antonietta 11, also Corso Vittorio Emanuele 17 clean and not expensive, Via Pasquale 11, etc. - Swimming Baths "BAGNO DI STENO" (Pl. B, 2), outside the Porta Venezia (1 fr.).

CAR (Ciclisti or "Bicyclists", a tariff in each vehicle). For driven by day or night 1 fr.; per hour  $\frac{1}{2}$  fr., each  $\frac{1}{2}$  fr. addit. 1 fr.; each large article of luggage 25 s.

CLASISTO TRAMWAYS (constructed in 1897-98 by the Edison Co., and well managed, aggregate length about 60 R., comp. the Plan). 1. Piazza del Duomo (Pl. B, 1) Via A. Manzoni Via Principe Umberto Central Station (Pl. F. 1, 1). 2. Piazza del Duomo Porta Venezia (Pl. B, 2) Central Station. - 3. Piazza del Duomo Via Dante Stazione Portici Nord (Pl. C, 4) Via Vincenzo Monti Porta Sempione (Pl. B, 2) Corso Sempione (Pl. A, B, 1, 2). - 4. Piazza del Duomo Via Dario Porta Tanaglia (Pl. C, 2) Via Bramante Offshore Monument (comp. Pl. C, 1). The cars on this route return by

the Porta Volta and the Corso Garibaldi. — 5. *Piazza del Duomo* Piazza Sant' Ambrogio (Pl. C, E, G) — *San Vittore* (Pl. D, H) — 6. *Tramway Inter-stationale* Central Station-Porta Nuova (Pl. E, F, I) Via Pontaccio (Pl. D, E, G) — *Stazione Ferrovie Nord* (Pl. C, E) *Linea di Porto Genova or Rimini* (Pl. E, G). — 7. *Tramway di Circonvallazione*—one round the whole of the old town. — Lines also run from the Piazza del Duomo to most of the other City Gates. Fare from 40 to 80 a.m. 6c., later 10c. on line No. 1 always 10c. There are no fixed stations, passengers hail the driver when they wish to enter and ring when they wish to alight. The cars on the chief lines are often overcrowded, and passengers should be on their guard against pickpockets.

*Local Railways* connect Milan with a large part of Lombardy (comp. the Map, p. 145). The only lines of much interest for the stranger are the steam-tramway to the *Foro di Mangano* and *Parate* (Cortina, see p. 145) and the electric line to *Monza* (p. 145).

*Post Office* (Pl. E, G), Via Rastrelli 10, near the cathedral, open from 8 a.m. to 8 p.m., branch-office at the Central Station, etc. A new central post office building was begun in the Via Bonaparte in 1901. — *Telegraph Office* (Pl. E, G), Piazza Mercanti 19, ground-floor.

*Theatres* (comp. p. xiv). The *Teatro alla Scala* (Pl. E, G), the largest in Italy after the San Carlo Theatre at Naples, was built by *Simone* in 1778, and holds 2000 spectators. The performances (operas, ballets, spectacular pieces) take place during winter only. The interior is worthy of inspection (open 9-4, 1/2 fr.). — *Teatro Lario International* (Pl. F, G), built by *Symonds* in 1894, at the corner of the Via Lario and the Via Rastrelli. *Teatro Manzoni* (Pl. E, G), Piazza San Fedele, elegantly fitted up, good performances of comedy; *Teatro del Furto* (Pl. D, G), *Foro Bonaparte* (operas and ballets, sometimes used as a circus), *Teatro Polidrammatico* (Pl. E, G) Via San Dalmazio, operas; *Teatro Piccini* (Pl. D, G), *Foro Bonaparte*, plays in the local dialect. — *Edin Theatre of Varieties*, Via Cairoli (Pl. D, G); adm. 1 fr.

*Bands* play in summer in the *Piazza della Scala* (p. 120), *Thum*, 8-10 p.m.), the *Giardini Pubblici* (p. 143, Sun., 3-6 and 8-11 p.m.), and the *Nuovo Parco* (p. 132, Sun., 3-11 p.m.).

*Bankers*. *Banco Commerciale Italiano*, Piazza della Scala 3; *Credito Italiano*, Piazza Cordusio; *Alpine & Co.*, Via Clerici 4 (Pl. E, G); *Banco di Sicilia*, Piazza Belgiojoso. — *Money Changers* *Amici & Co.*, Piazza Mercanti (Pl. E, G); *Ferretti & Cagnoni*, Via Al. Manzoni 3.

*Bookshells*. *Botti*, Galleria de Cristoforo (p. 141), Corso Vitt. Emanuele 37; *Ascoli & Fighi*, Via Santa Margherita; *Libreria Pozzo*, Gall. Vitt. Emanuele; *Prattini Bocca*, Corso Vitt. Emanuele 24; *Roma Sordani*, Via Al. Manzoni 7. — *Newspapers*. *Il Corriere della Sera* (p. xxi, 6c.); *La Sera*; *La Persone*; *Il Lavoro*; *L'alba*; *Il Tempo*.

*Shops*. The best are in the Corso and the Galleria Vittorio Emanuele. The *Atti Cini & Sina* (Prattini Bocca), Piazza del Duomo, is an establishment in the style of the large Magazines at Paris (fixed prices). — The *Silk Industry* of Milan is very important (comp. p. 115). The following are noted retail-dealers: *Cipolletti & Co.*, Corso Vitt. Emanuele 10; *Bagatti, Rivarossi, & Co.*, Corso Vitt. Emanuele 11 (fixed prices); *Bonatti, Montanari, & Co.*, Corso Vitt. Emanuele 24. *Casa di Como*, Piazza della Scala 6. — *Isidoro Forlino*, *Fognoni*, Via del Monte Napoleone 12. — *Photographs* *Bonatti*, Gall. Vitt. Emanuele 14; *Lampari & Garagnon*, Via degli Omicidi 4; *Graf. Piffi's Photographs*, in the show-rooms in the Corso Vitt. Emanuele and the Via Al. Manzoni.

*Gems*. Genuine diamonds may be obtained at Galleria Vitt. Emanuele 10.

*Physicians*. *Dr. Jul. Ferri*, Via Becca 3; *Dr. Cassi*, Via Montforte 6; *Dr. Moroni*, Via Spiga 22; *Dr. Landini*, Via Senato 24 (2-4); *Dr. Ferri*, Via Spiga 4; *Dr. Anselmi*, Via Guss 6; *Dr. A. Filippi*, Via del Monte Napoleone 16. — *DENTIST* *Dr. Papi*, Via Monte Napoleone 16. — *PARTING* *Hospital* *Alle Sordani*, Via Monte Rosa 12, outside the Porta Magenta, the hospital of the foreign colony in Milan; *Casa di Salute* *Prossimo* *Prossimo*, Via Alfonso Lombradori (Pl. G, H, I); *Casa* *Chirurgica* *di Anselmi*, Via della

Statute 15. — *CHURCHES*— *Palmentieri e Ambrosi*, Corso Vitt. Emanuele 4; *Sambonelli*, Piazza San Carlo, Corso Vitt. Emanuele; *Arca*, Piazza del Duomo.

*Goods Agents*. *Freight Goddard*, Via Tre Alborghi 8 (P. R. G.); *Sch. Bazar*, Via Carlo Alberto 24.

*United States Consul*, *William Jurek*, Via Battino Rionzoli 3; vice-consul, *Henry P. Smith*. — *British Consul*, *F. Armstrong*, Via Solferino 24; vice-consul, *Wm. H. Fowles*.

*English Church Service*: *All Saints' Church* (P. D. G.), Via Solferino 17, opposite the British Consulate, Sun. at 8.30, 10, and 1.30. — *Waldensian Church*, Piazza San Giovanni in Cona, at 11 and 7.

*Collections and Objects of Interest*. (Artists receive free admission to *Leonardo da Vinci's Last Supper* and the *Cartoon di Pavia* on application at the office on the ground-floor of the Brera, while permission for the Brera itself and the *Museo Poldi-Possoli* is granted on the first floor. For a list of the national holidays, see p. xlv.)

*Ambrosiana Library* shows daily 10-5, Sun. and holidays 1-5, 1/2 fr., free on Wed.; open to students from Nov. 12th to Aug. 31st, daily, 10-5, except Wed., Sun. and festivals. *Annunziata*, Sun. and festivals 1-5, other days 10-5, 1/2 fr.; from May 1st to Sept. 30th, Wed., 10-5, free; p. 120.

*Brera Library*, daily, 9-4 and 7-10 (May to Oct., 9 to 5 or 6), Sun. 10-2, closed on holidays. *Picture Gallery*, daily, 9-4 (Nov.-Feb. 9-5), 1 fr.; on Sun. and holidays, 12-3, free; p. 121. — *Collection of Coins*, Mon., Wed., and Frid., 12-3; closed on Sun. & holidays.

*Castello Sforzesco* (p. 120). *Museo Archeologico ed Artistico*, daily 10 to 4 or 5 (Mon. 1-4 or 1-5); adm. 1 fr., Thurs. 50c., Sun. & holidays 70c. — *Museo del Risorgimento Nazionale*, daily, 1-5, 20c.; Sun. & holidays, 10c.; p. 122.

*Exhibition of the South* per la Belle Arti, daily, 10-5 (winter 10-4); adm. 50c., on Sun. and holidays 25c.; p. 122.

*Last Supper of Leonardo da Vinci*, daily, 9-4, 1 fr.; Sun., 12-3, free; p. 123.

*Museo Berzoni*, Tues. & Frid., 1-4, fee (1/2 fr.); p. 124.

*Museo Civico*, daily (except Mon.), 10-4, 1/2 fr.; Sun. & holidays, 20c.; p. 123.

*Museo Poldi-Possoli*, daily, 9-4, Sun. & holidays, 10-5, 1 fr.; p. 121.

*Pinazzo Rata*, daily, 10-4, fee (1 fr.); p. 123.

*Principal Attractions (2 days)*. 1st Day, in the morning "Cathedral", attend to the "Roof", *Galleria Vittorio Emanuele*; "Brera (picture-gallery)"; in the afternoon *Piazza de' Mercanti*; *Castello Sforzesco*; in the evening, walk in the *Corso Vitt. Emanuele* and *Piazza del Duomo*, or to supper in the *Giardini Pubblici*. — 2nd Day, in the morning: *Santa Maria delle Grazie* and "Leonardo da Vinci's Last Supper"; *Santa Ambrogio*; "San Lorenzo"; *San Satiro*; *Ospedale Maggiore* (p. 120); in the afternoon *Cimitero Monumentale*. — Excursion to the "Cartoon di Pavia" (p. 123); to *Monza* (p. 124; comp. p. 114).

*Milan* (390 ft.), Ital. *Milano*, surnamed 'la grande', the *Mediolanum* of the Romans, is the capital of Lombardy, the seat of an archbishop, the headquarters of the second army corps, the chief financial centre of Italy, and one of the wealthiest manufacturing and commercial towns in the country. Silk (over 200 important firms), woollen and cotton goods, gloves, carriages, machinery, and art-furniture are the staple commodities, while it also exports a considerable amount of cheese, butter, eggs, poultry, and other country produce. The town is situated near the small but navigable river *Olona* (p. 168), which is connected by means of the *Naviglio Grande* (p. 64) with the *Ticino* and *Logo Maggiore*, by the *Naviglio di Pavia* (p. 186) with the *Ticino* and the *Po*, and by the *Naviglio della*



*Martens* (p. 148) with the *Adda*, the *Lake of Como*, and the *Po*. About 8000 river-craft enter the city annually. Milan ranks next to Naples in point of population, containing, with the suburbs and a garrison of 7000 men, 480,084 inhabitants. There are numerous Swiss and German residents. — The drinking-water is indifferent. For the climate, comp. pp. 227, 110.

**History.** The favorable situation of Milan in the centre of Lombardy, near the beginning of several of the great Alpine passes, has always secured for it a high degree of prosperity. Under the Romans, who conquered it in B.C. 222, it was one of the largest cities in Italy, but owing to its repeated destruction hardly a trace of that period has been left (p. 103). After the decay of the Lombard sovereignty the power of the archbishops (p. 111) increased enormously, especially under *Archer* (1013-46), against whom the smaller vassals were forced to form a league, as we see in the *Stata*. At a later date the people grouped round the *Carcano* fight for the archbishops against *Conrad II* and the emperor expelling the latter from the city in 1041. At this time Milan began to have a sustained *ind. com.* (p. 104) and its trade and industry, especially the weaving of woollen goods and the making of arms and objects in gold, had become very important. The Roman walls had long since become too cramped, and in 1137 an almost circular wall still preserved in the inner canal (*Canale*) was constructed round the town. But this fortification, however, saw the heroic courage of the Milanese sword when *King Frederick Barbarossa*, who with the help of the *Oboligo* towns of Lombardy, totally destroyed the city in 1163 with the exception of a few churches. The emperor's severe rule, however, soon roused the whole of Lombardy against him, five years later (1167) Milan was rebuilt by the allied cities of Brescia, Bergamo, Mantua, and Verona, while the battle of Legnano (p. 105, 115) finally shattered *Barbarossa's* hopes of re-establishing the empire of *Charlemagne* (comp. p. 111).

The *Visconti* (p. 111) soon became signors of Milan in 1277 and furnished several occupants to the archiepiscopal chair, made an end of the city's constitutional independence, but contributed to its well being by the introduction of the silk industry (see 1280) and by the wise execution of their sway. A new outer rampart (the *Murata* or *Murazzi*) was constructed in this period to protect the suburbs. The *Visconti* (1280-1395) endeavored to reconcile the Milanese to their loss of liberty by the brilliancy of their court and their patronage of art.

The work of the early part of the 15th cent. and the heavy taxes of the *Spanish Period* did not prevent the growth of the city which in 1500 numbered 215,000 inhabitants. In 1507 city walls were erected on the site of the outer ramparts, and in 1540 a new series of fortified and bastioned walls were begun. In 1714 Milan, with the rest of Lombardy, passed into the hands of Austria. In 1797 it became the capital of the *French Republic* and then (down to 1805) that of the *Kingdom of Italy*. The bloody intervention of the *French* (*March 17th* *1805*) compelled the Austrians to evacuate the city, and the patriotic agitations which ensued were happily ended by the united union with the new kingdom of Italy in 1859. As time in Italy has undergone such marked improvement as Milan since this date.

**Art History.** The only buildings of the early-Christian and Romanesque periods that survived the destruction of 1163 were the churches of *San Lorenzo* (the oldest church in Milan), *San Ambrogio* (the greatest church in Milan), *San Sulpizio*, *San Apollinare*, *San Celso* and *San's* *Sancta*. The earlier churches are more of decorative than constructive value; some, like the cathedral, represent a not very successful compromise between the styles of the 8th and of Italy, while others follow *Visconti* models (the *Sancta*).

It was not till after 1450 that *Visconti* (tower-gate of the *Castello*, *Orto*, *Sancta* *Sancta*) and *Visconti* (*Pal. Medici*), *Visconti* *Sancta* in *Sancta*

Bustorgio) succeeded in introducing the Tuscan early-Renaissance style, and this only after protracted struggles with the Lombard masters, who clung obstinately to the pointed arch. Their influence, along with traces of that of *W* art, is mirrored in the Lombardic school of sculpture, which grew up about 1400 and gradually extended its activity to Venice, Genoa, and even S. Italy. Its principal masters, the brothers *Donato* and *Verrocchio* Mantegna, *Otto* and *Antonio* (1447-1523), *Cristoforo Banti* (d. after 1500), and *Pom. Rodari*, may best be studied in the Cortesi in Pavia, the Cappella Collina in Bergamo, and the Cathedral of Como. The decline of the style is shown in the late works of *Agostino Perini*, nicknamed *Romano* (ca. 1480-1540). A more serious and realistic conception is revealed by the versatile *Orsino Poma*, nicknamed *Caradoss* (ca. 1445-1507), who is also famous as a metal-engraver and goldsmith. — The earlier painters of this period, such as *Francesco Poma* (d. 1480), who seems to have been trained in Padua, and his pupil *Antonio Bergognone* (d. 1500), remained faithful to the local tradition.

Milanesi art reached the zenith of its reputation as the residence of Bramante (1473-1500), to whom are due the choir and dome of Santa Maria delle Grazie and the baptistery of San Satiro, and of Leonardo da Vinci (1452-1519 and 1503-16). The latter here executed his masterpieces, the Last Supper and the clay model of the equestrian monument of Francesco Sforza, destroyed by the French in 1506. Among the pupils of Leonardo were the painters *Giovanni Antonio Boltraffio*, *Maria S'Orto*, *Andrea Solario*, *Giuseppe da Sesto*, and *Giampetrino*; and his influence is also manifest in the works of *Bernardino Lotini*, *Andrea Solario*, *Guidotto Perugino*, and *Otto* and *Antonio* (d. Rodari).

We recognise Bramante's style in many buildings of Lombardy, such as Santa Maria in Santa Arcangelo, the church of Abbiategrasso, Santa Maria della Croce at Crema, the Cathedral and Santa Maria de Canapieve at Pavia, the Incoronata at Lodi. Milan itself owes its present architectural physiognomy rather to the masters of the late Renaissance. — *Galasso Altini* (p. 71; Pal. Marini), *Fran. Sgarbi* (1503-06, Pal. dei Giurisperiti), *Pal. di Giustiniani*, and *Palladio* (Theat. of Bologna 1560-66, court of the Archbishop's Palace). The churches by these architects (San Paolo, San Vittore, San Fedele, lower part of the cathedral facade) show the transition to the baroque style. The most important architect of the 17th cent. was *Massini* (Borsa, parts of the Ospedale Maggiore).

The three earlier *Procaccio*, the chief painters after 1500, betray the mannerism of the Carracci, while *Luca Procaccio* the Younger (1570-1670), *Otto* and *Antonio*, nicknamed *A. Orto* (1507-1600), *Domenico Orto* (1500-1600), and *Carlo* *Procaccio* (1500-01) are vigorous disciples of the same eclectic masters (p. 225). — The sculpture of this period is insignificant.

In recent times Milan has raised itself to the highest artistic rank in the kingdom. Sculpture is here carried on to such an extent as to have become almost a special industry. The Milanese *Scultori* take great pride in their technical skill, and in effective imitations of nature.

#### a. From the Piazza del Duomo to the Central Station. Northern Quarters of the City. The Bronx.

The focus of the commercial and public life of Milan is the Piazza del Duomo (Pl. K, 5), which has been much extended since 1876, and is now enclosed on the N. and S. by imposing edifices designed by *Mangoni* (p. 120). It is a centre for electric tramways.

The celebrated Cathedral (Pl. K, F, 5), dedicated *Martius Nazareth*, as the inscription on the facade announces, and as the gilded statue on the tower over the dome also indicates, is built on the site of the smaller early-Christian basilica of Santa Maria

Maggiore. It was at that period the largest church in existence and it is still one of the largest and most sumptuous in the world. This huge structure covers an area of 14,000 sq. yds. (of which about 2400 sq. yds. are taken up by the walls and pillars), and holds about 40,000 people. The interior is 102 yds. in length, the transept 98 yds. in breadth, the façade 73 yds. in breadth; nave 157 ft. in height, 18 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof, marble like the rest of the building, is adorned with 98 turrets, and the exterior with upwards of 2000 statues in marble. The stained-glass windows in the choir are said to be the largest in the world. The cathedral was founded by the splendour-loving Gian Galeazzo Visconti in 1386. The general style of the building is Gothic, but shows many peculiarities. The author of the original design is unknown; *Marco da Campione* (d. 1390) and *Simone da Orsenigo* (who was master-builder in 1387) have been named, but without any positive proof. The building progressed but slowly, owing to the dissensions between the Italian architects and the German and French masters (*Nicholas de Bonaventuri, Hans von Freiburg, Heinrich von Gmünd, Ulrich von Füssen, Jean Mignot*, and others), who were frequently called to their aid. Between 1459 and 1480 *Guiniforte Solari* is mentioned among the superintendents of the building-operations; about 1500 *Francesco di Giorgio* of Siena and *Giov. Ant. Amadeo* appear to have been associated in the that office; and after them the work was conducted by *Dolcebuono, Cristoforo Solari*, etc. The crypt and the baptistery, the style of which is quite out of harmony with the general design of the building, were added in the second half of the 16th cent. by *Pellegrino Tibaldi*, who also laid down the marble pavement and designed a baroque façade. The church was consecrated by *San Carlo Borromeo* on Oct. 20th, 1577. The dome was begun in 1759 by the architects *Croce* and *Morola*, and was finished in 1776. The façade, begun in 1616 after *Tibaldi's* design, remained uncompleted, until in 1805 *Napoleon* (whose marble statue, in antique costume, is among those on the roof) caused the works to be resumed, with modifications by *Amati*. But this entire façade is being gradually removed since 1900, and a new one in strict harmony with the style of the rest of the church erected according to the plan of the young architect *Giuseppe Brentano* (d. 1899), whose design won the first prize in an open competition in 1888.

The church is cruciform in shape, with double aisles and a transept, the latter also flanked with aisles. The *lirrazion* is supported by fifty-two pillars, each 16 paces in circumference, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists of mosaic in marble of different colours.

*Entrance.* By the principal inner portal are two huge monolith columns of granite from the quarries of *Baveno* (see p. 170). *Great Aisle:*

Emphases of Archbishop Albert (1018-46), above which is a gilded crucifix of the 11th century. Monument of Ottone Visconti (d. 1206) and Giovanni Visconti (d. 1306), both archbishops of Milan. Gothic monument of Marco Capelli (d. 1366), by Niccolò d'Arezzo of Florence (?). Tomb of Ottone Visconti, by Lombardi. — *Right Transept* (W. wall): Monument of the brothers Giovanni Giacomo and Gabriele de Medici, both of Milano, erected by their brother Pope Pius IV (1564), the three bronze statues by Leone Leoni. (Tickets for the roof (20 c., see below) are obtained near this monument; the staircase leading to the dome is in the corner of the side-wall.) The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine relief by Lombardi, with a relief of the nativity of the Virgin by Fontana at the foot. Adjacent to the statue of St. Bartholomew by Marco Agazzi (1502), anatomically remarkable, as the saint is represented flayed, with his skin on his shoulder, and bearing the modest inscription 'non me Praeterea sed Marcom dicit Agazzi'.

*Annulatore.* The door of the S. Sacristy here is remarkable for its richly sculptured Gothic decorations, by *Donato Bramante* (1493). In the sacristy is the *Treasury* (adm. 1 fr.), which contains silver statues and candelabra of the 17th cent.; the enamelled Evangelium of Abp. Albert; diptychs of the 6th cent.; book covers adorned with Italian and Byzantine carving of the early middle ages; ivory vessel belonging to Bishop Gregory; a golden Pax by Caradosio, and lastly a statue of Christ by Cristoforo Banti.

In the ambulatory, a little farther on, is a highly revered Madonna, erroneously ascribed to *Luca*, beyond which is a sitting figure of Martin V. by *Jacopo da Pontormo* (1421). Then the black marble Monument of Cardinal Martino Cornaro (d. 1508), by Lombardi. The fourth of the handsome new Gothic confessionals is for the German, French, and English languages. The stained glass in the three vast choir-windows, comprising 200 representations of scriptural subjects, were executed by *Osce Bertini* (1666); most of them are copies from old pictures. Before the E. Sacristy is reached the statue of Pius IV. is seen above, in a sitting posture, by *Angelo Banti*. The door of this sacristy is also adorned with fine sculpture by *Jacopo Comensi* (d. 1515).

In front of the choir, below the dome, is the subterranean *Crypta* *San Carlo Borromeo* (p. 160), with the tomb of the saint, entrance opposite the doors to the sacristy, to the E. and S. of the choir (open till 10 a.m. at other times 1 fr., for showing the relics of the saint &c.).

In the centre of the E. Transept is a valuable bronze *Candelabrum*, in the form of a tree with seven branches, executed in the 15th cent., and decorated with figures on the lower portions (prob. French work of the 15th cent.).

*Left Arms.* Altar-piece, painted in 1600 by *Ped. Borelli*, representing *St. Ambrogio* releasing *Emp. Theodosius* from ecclesiastical penalties. The third chapel contains the old wooden *Crozier* which *San Carlo Borromeo* bore in 1578, when engaged, barefooted, in his missions of mercy during the plague. Adjacent, the monument of three archbishops of the *Arzimbaldi* family (ca. 1600), and by the wall, the statues of eight Apostles (16th cent.). Not far from the E. side-door is the *Fond.*, consisting of an antique bath of porphyry, canopy by *Adalberto Robbi*.

The traveller should not omit to ascend to the *Rooftop* and *Tower* of the Cathedral. The staircase ascends from the corner of the right transept (ticket 25 c., open till an hour before sunset, in summer from 5.30 or 6 a.m.), where an excellent panorama of the Alps by *Pirella* may be bought (75 c.). Single visitors are not now admitted, except when other visitors are already at the top. The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 200 outside the edifice). A watchman, generally stationed at the top, possesses a good telescope.

**View.** To the extreme left (S.W.), Monte Viso, then Mont Cenis (p. 2), between these two, lower down, the Superga (p. 88) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; then, the Mischabelhörner, Monte Moro, the Fletschhorn, the Monte Leone near the Simplon, the Bernese Alps, the St. Gotthard and Splügen, the Bernina, and (in the distance to the E.) the Ortler. To the S. the Certosa di Pavia (p. 144) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines. Perfectly clear weather is necessary to see all these points.

In front of the cathedral rises the colossal bronze Equestrian Statue of Victor Emmanuel II., completed in 1896 from the model by *Ercole Rosci* (d. 1895). The well-executed reliefs on the pedestal represent the Allies entering Milan after the battle of Magenta.

To the S. stands the **Palazzo Reale** (Pl. E, F, 5, 6; adm., see p. 116), built in 1772 on the site of the Palazzo di Corte, the earliest mansion of the Visconti and the Sforza. It is adorned with frescoes by *Appiani*, *B. Luzzi* (from the Casa della Palucca, near Monza), and *Hayez*, and contains several handsome saloons. In the street to the left, beyond the palace, are visible the tower (1336; built by F. Pecorari) and spire of the fine half-Romanesque church of *San Gottardo*, formerly the chapel of the Visconti. — Adjacent, on the E., in the Piazza del Campo Santo (formerly the cathedral-cemetery), rises the large **Archiepiscopal Palace** (*Palazzo Arcivescovile*; Pl. F, 5), originally built at the end of the 16th cent. in the early-Renaissance style, but altered in 1570 by *Pellegrino Tibaldi*, while the façade towards the Piazza Fontana was designed by *Fabio Mangone*. The handsome first court has a double colonnade and marble statues (Moses and Aaron) by *Tantardini* and *Strazza*. The second court, on the side next the Piazza Fontana, is embellished with Corinthian columns of the 15th century. — The W. side of the Piazza del Duomo is skirted by the *Via Carlo Alberto* (see p. 128), beyond which, to the N.W., lies the *Piazza de' Mercanti* (p. 128).

On the N. side is the imposing palatial façade (finished in 1878) which forms the entrance to the *Galleria Vittorio Emanuele* (Pl. E, 5), connecting the Piazza del Duomo with the Piazza della Scala. This is the most specious and attractive structure of the kind in Europe. It was built in 1865-67 by *Giulio Mengoni*, who unfortunately lost his life by falling from the portal in 1877. The gallery, which is said to have cost 8 million fr. (320,000*l.*), is 320 yds. in length, 16 yds. in breadth, and 94 ft. in height. The form is that of a Latin cross, with an octagon in the centre, crowned at a height of 160 ft. with a glass cupola.

In the *Largo Santa Margherita* (Pl. E, 5), on the W. side of the Galleria, stands a bronze statue, by *Ettore Ferrari* (1901), of *Carlo Cattaneo* (1801-69), the economist and patriot.

The **Piazza della Scala** (Pl. E, 4) is embellished with the **Monument of Leonardo da Vinci** (1452-1519) by *Magni*, erected in 1872. The colossal statue of the master stands on a lofty pedestal,

surrounded by Marco d'Oggione, Cesare da Sesto, Galaino, and Boltraffio, four of his pupils. — In the piazza, to the N.W., is the *Teatro alla Scala* (p. 114). To the S.E. is the large *Palazzo Marino* (Pl. E, 4), in which the Municipio has been established since 1861, erected by Galeazzo Alessi in 1558-60 for Tom. Marini of Genoa. The main façade, towards the Piazza della Scala, was completed in 1890 from the designs of Luca Beltrami. The Court and the council-chamber (formerly the ball-room) on the first floor are interesting.

Behind the Pal. Marino is the Piazza San Fedele, with a monument to *Alessandro Manzoni* (p. 151) and, to the N., the Jesuit church of *SAN FEDELE* (Pl. E, V, 4), erected by San Carlo Borromeo in 1569 from designs by Pellegrino Tibaldi and containing a sumptuous high-altar. The adjoining *Palazzo del Camerale ed Archivio*, formerly the Jesuit college, contains part of the government archives. — To the N.E. of this point is the *Via degli Omenoni*, with the palace of the same name (No. 1), erected by Leone Leoni and adorned with Atlantes. The *Via degli Omenoni* ends in the Piazza Belgiojoso, which contains the *Palazzo Belgiojoso* (No. 2) and *Manzoni's House* (No. 3), with frescoes by Giac. Campi (1804).

Adjacent, *Via Morone* 10 (Pl. F, 4), is the \**Museo Poldi-Pezzi*, bequeathed to the town by Cav. Poldi-Pezzi in 1870 and exhibited in the tastefully-furnished house formerly occupied by the founder. The collections include valuable pictures, textile fabrics, arms and armour, and small objects of antiquity (adm., see p. 115; no catalogue). Director, Camillo Bollo.

**Ground Floor.** — In the *Vestibule* are Oriental carpets. An adjoining Room contains Coptic textiles and paintings, including the portrait of a cardinal by *Doménichino*.

**First Floor.** In the library (to the left) is an ancient Flemish tapestry (15th cent.), representing King Solomon and the Queen of Sheba, and the following paintings: *Adora*, Portrait of an ecclesiastic (1088); *Fr. Guardi*, Lagoon at Venice; *G. B. Tiepolo*, Madonna with saints, Two sketches. — The *Anticamera* and the *Sala Otella*, the next two rooms, contain nothing of importance.

**SALA DONATA** (to the right). In the wall-cave is porcelain from Dresden, China, Sèvres, and elsewhere. In the cases at the window, to the left, antique gold ornaments and silver plate; to the right, goldsmith's work of the 14-15th cent.; in the centre cases, valuable ecclesiastical vessels, etc. (some Gothic), in the last case, antique glass, vases, and bronzes. Beside the mirror, Persian weapons and fine Persian carpet (15th cent.). Among the pictures may be mentioned: *Fiera della Francesca* (?), Portrait of a woman; *Beethoven*, Madonna. — **SALA NANA**. Pictures: *Signoroli*, St. Barbara; *Sorgagna*, St. Catharine; *Marino Albertoni*, Small winged altar-piece, with the Madonna and St. Catharine and Barbara within and the Annunciation without (1800). — **STANZA DA LETTO**. Pictures: *Fr. Vittore Ghislandi* (p. 116), Three portraits; *Bertini*, Portrait of Cav. Poldi-Pezzi. Venetian glass. — **COMUNE ROOM**. Romanesque crosses and reliquaries. — **SALA DEGLI BRACCHI**. *Stefano Romano*, Madonna enthroned with angels and angels, in an attractive landscape; *Palma Vecchio*, Portrait.

**SALA DEL CANTINETTO**. *Michels da Verona*, *Hansen* and *Dellish* (signature 'Victor Corvino' forged); *Fr. Morone*, St. Anthony of Padua; *And. Verrocchio*, Madonna with angels (school-piece); *And. Fiorini*, Madonna

enthroned, with angels; *Stefano da Sesto*, A hermit saint; *Cosimo Furo*, Maternal love (school-piece); *Fra Carmine* (or *Piero della Francesca*?) St. Thomas Aquinas; *On. Furo*, A canonized bishop; *Pietro Perugino*, Madonna with angels.

**GABINETTO DEI QUADRI DI SCUOLA VENETA.** *Bart. Montagna*, St. Jerome, St. Paul (wings of an altar-piece); *Alvise Vivarini*, Madonna enthroned with angels bearing music instruments; *Carlo Crivelli*, Christ and St. Francis, St. Sebastian; *Giov. Bellini*, Pieta; *Ona da Conegliano*, Head of a youthful saint; *Montagna*, "Madonna with the sleeping Child (in a handsome modern frame); *Vinc. Cerynato*, Venetian senator; *Benedetto L.*, Sick-room in Venice. Over the door hangs an antependium of red velvet, displaying the arms of Bianca Maria Sforza (15th cent.). — Returning to the Sala degli Specchi, we enter, to the right, the —

**SALA DEI QUADRI DI SCUOLA LOMBARDA.** *Andrea Solario*, "Ecce Homo; *Burgognone*, Madonna with singing angels; *Giov. Ant. Soltruffo*, "Madonna; *Vinc. Peppo*, *Giord. Ferrari*, Madonnas; *B. Luini*, St. Jerome, A Solario, "Rest on the Flight into Egypt, John the Baptist, St. Catharine of Alexandria; *B. Luini*, Bearing of the Cross with the weeping Mary; *Soltruffo*, Virgin and Child, *Luini*, Marriage of St. Catharine, *Cosmo da Sesto* (?), Madonna with the Lamb (showing Leon. da Vinci's influence). — Three bridal chests (15th cent.), that on the right with two charming medallions by *Bart. Montagna* (?). — We now return and enter the Armoury to the right.

The **VIA ALESSANDRO MANZONI** (Pl. E, F, 4, 5; electric car to the Central Station, see p. 119), one of the chief thoroughfares of the city, begins at the Piazza della Scala (p. 120). In the Via Bigli, the first cross-street beyond the Via Merone, stands the Casa Taverna or Ponti (No. 11), with a fine portal and an admirably restored court of the beginning of the 15th century. — From the Via del Monte Napoleone, the next cross-street, we turn to the left into the Via Santo Spirito (Pl. F, 4, 5), with the *Palazzi Bagatti-Valsecchi* (No. 10 on the right, No. 7 on the left), built in 1882 and 1895 in the style of the 15th cent. and adorned with old portals, frescoes, marble sculptures, and wood-carvings (visitors admitted; fee 1 fr.).

The Via Alessandro Manzoni ends at the Piazza Cavour (Pl. F, 5), in which, opposite the S.W. entrance of the Giardini Pubblici (p. 142), rises a *Bronze Statue of Cavour*, by Tabacchi, with a figure of Clio, by Tantarini, on the pedestal. — To the right is the Istituto Tecnico Superiore, in the court of which is a statue of the mathematician *Francesco Brioschi* (1824-97), by Luigi Secchi (1900).

Farther on, in the Via Principe Umberto, to the left, is a statue of *Agostino Bertone* (1812-86), physician and statesman. To the right are the show-rooms of the *Società per le Belle Arti* (Pl. F, 2; adm., see p. 115). This street ends at the *Porta Principe Umberto* (Pl. F, 1) and the large open space in front of the Central Station (p. 112).

At the N.W. angle of the Piazza della Scala begins the **VIA GIOVANNI VERDI** (Pl. E, 4), which is traversed by the electric tramway (No. 4; p. 115) to the Porta Volta. To the right is the former *Casino de' Nobili* (Nos. 2 & 4), with a Renaissance court by Bramante. —

In the *Via del Monte di Piattà*, the second side-straat on the right, is the handsome *Cassa di Risparmio*, or savings-bank, by *Dalzarotti*. — The *Via di Brera*, forming a prolongation of the *Via Giuseppe Verdi*, leads to the —

\**Palazzo di Brera* (Pl. E, 3; No. 28), built for a Jesuit college by *Ricchini* in 1661 et seq., since 1776 the seat of the *Accademia di Belle Arti*, and now styled *Palazzo di Scienze, Lettere ed Arti*. It contains the *Picture Gallery* described below, the *Library* founded in 1770 (300,000 vols.; adm., see p. 115), the *Reale Gabinetto Numismatico*, or *Collection of Coins* (50,000; adm., see p. 115), and the *Observatory*, founded in 1760.

In the centre of the handsome *Court* is a bronze statue of *Napoleon I.*, as a Roman emperor, by *Cusova*, considered one of his finest works (1859). By the staircase, to the left, the statue of the celebrated jurist *Cesare Beccaria* (1738-94), who was the first scientific questioner of the wisdom of capital punishment. The court is also adorned with several other statues.

The staircase ascends to the first floor, on which is the \**Piroteca GALLERIA* or *Pinaacoteca*, founded in 1808. Adm., see p. 115; catalogue (1901), 1½ fr. Director, *Dr Corrado Ricci*. The collection has been greatly enlarged and also re-arranged since 1801. In our description below we follow the new arrangement. — The gem of the collection is *Raphael's Sposalizio* (Room XXIII), the chief work of his first or Umbrian period. The numerous pictures of the Lombard school, and particularly the frescoes sawn out of churches, are also very valuable. The authenticity of the *Head of Christ* (R. XIV) ascribed to *Leon. da Vinci* is open to considerable doubt. The *Madonna in a bower of roses* (R. XV) is the best of the oil-paintings by *Bernardino Luini*, and the best of his frescoes are the *Madonna with SS. Anthony and Barbara* (R. II) and the *Burial of St. Catharine* (R. XV). The most interesting works of the early Italian school are those by *Montagna*, in R. VIII. The collection also affords an instructive survey of the progress of *Carlo Crivelli* (R. VIII), a master who flourished in 1468-83 and connects the Paduan school with that of Venice. The most notable works of the latter school are *The Preaching of St. Mark* by *Gentile Bellini* (R. V), three works by *Giovanni Bellini* (R. VIII), and three by *Cima da Conegliano* (R. V), and of a later period *The Finding of Moses* by *Bonifazio I.* (R. V), the *Portrait of Perola* and the *St. Jerome* by *Titian* (R. VI), *Timoteo's Finding of the body of St. Mark* (R. IV), and the admirable series of portraits by *Luca Lotto* (R. VII), rivalled by *Giov. Batt. Moroni* of Bergamo (R. III). Of *Correggio* the collection now possesses an admirable early work (R. XVII). *Domenichino* and *Guercino* (R. XVII) represent the Italian masters of the 17th century. The most important works of foreign schools are *The Last Supper* by *Rubens*, and the portraits of ladies by *Van Dyck* and by *Rembrandt* (R. XXVIII).



From Room I, in which admission-tickets are obtained, we enter (to the right) —

Room II. ('Affreschi'), a long gallery, hung with frescoes of the Lombard School. *Vinc. Foppa*, Martyrdom of St. Sebastian, Madonna with SS. John the Baptist and John the Evangelist (1486). *Bergognone*, Madonna with angels; Ten saints (from San Satiro). *Brancaccio*, Madonna enthroned, with angels. *Gaud. Ferreri*, Adoration of the Magi. *Marco d'Oggiono*, Adam and Eve; Marriage at Cana, Death of the Virgin. *Bernardino Luini*, \*Madonna with SS. Anthony and Barbara. — The Anteroom on the right contains the archives and a large collection of photographs for purposes of study. — Straight on is —

Room III. Venetian Schools of the 16-18th centuries. *Paolo Bordone*, Holy Family with St. Ambrose and the donor; Baptism of Christ; Love-scene. *G. B. Tiepolo*, Two sketches. *Bern. Bellotto*, Two landscapes (near Varese). — *Franc. Morone*, Madonna enthroned, with two saints. — *Girol. Savoldo*, \*Madonna and four saints. *Moretto*, Madonna with SS. Jerome, Anthony Abbas, and Francis (injured); St. Francis; Assumption. — *Giov. Batt. Moroni*, Portrait of Navigliero, Podestà of Bergamo (1565); Assumption. — To the left is —

Room IV. Venetian School of the 16th century. *Palma Vecchio*, Adoration of the Magi (probably finished by *Cariani*). *Bonifazio I.*, \*Finding of Moses, in the style of Giorgione. *Bonifazio II.*, Christ at Emmaus. *Jac. Tintoretto*, \*Finding of the body of St. Mark; SS. Helena, Macarius, Andrew, and Barbara; Pietà. *Paolo Veronese*, Adoration of the Magi, with SS. Gregory and Jerome to the left and SS. Ambrose and Augustine to the right; \*SS. Anthony Abbas, Cornelius, and Cyprian, a monk, and a page, the finest 'conversazione' piece (see p. 268) by this master; Christ at the house of Simon the Pharisee. — To the left is —

Room V. Venetian Schools of the 15-16th centuries. *Ant. Vivarini* and *Giov. Alemanno*, Madonna and saints. — *Gentile Bellini*, \*Preaching of St. Mark at Alexandria.

In this piece we perceive that the art of Gentile (brother of Giovanni) on the eve of his death was better than it had ever been before. . . . The composition is fine, the figures have the individuality which he imparted, and the whole scene is full of stern and solid power. — '*History of Painting in North Italy*', by *Crome and Cavalcaselle*.

VIII. *Carpaccio*, Presentation and Marriage of the Virgin (1504; p. 309), St. Stephen and the Scribes (1514). *Leonaro Bassiani*, Scenes from the life of St. Jerome (from an altar). *Cima da Conegliano*, \*Madonna enthroned, with SS. John the Baptist, Sebastian, Rochus, and Mary Magdalen (an early work), \*SS. Peter Martyr, Augustine, and Nicholas of Bari; St. Peter with John the Baptist and St. Paul. — *Bart. Montagna*, \*Madonna enthroned, with saints and angels with musical instruments, one of the master's best works (1498). — *Stefano da Zevio*, Adoration of the Magi (1459). *Libérale da Verona*, St. Sebastian. — To the right is —

Room VI Venetian School of the 16th century. Titian, \*Portrait of Count Porcia (of the master's middle period, ca. 1637; injured), St. Jerome, a characteristic example of his later style (about 1600). Palma Vecchio, Four saints

Room VII. Venetian School of the 16th century. Lorenzo Lotto, \*Portrait of a lady, \*Portraits of two men.

'The fine-chiselled features (of the lady), extremely pure in drawing, charm by their mild expression. A delicate but healthy complexion is displayed in warm sweet tones of extraordinary transparency; and masterly transitions lead the eye from opal lights into rich and coloured shadows. A half length in the same collection represents a man of lean and bony make with a swallow-tailed beard, a grey eye, close set features, and a grave aspect. . . . A third half length, companion to these, offers another variety of type and execution. A man stands at a table in a pelisse with a fox skin collar; he is bare-headed and bearded. His right hand rests on the table and grips a handkerchief. The ruddy skin of the face is broken with touches now warm now cold by which the play of light and reflections is rendered with deceptive truth'. — C & C.

Room VIII: Venetian Schools of the 16-18th centuries. Carlo Crivelli, \*Madonna enthroned, \*Madonna enthroned, with four saints (1482); Crucifixion, with the Madonna and St. John; Coronation of the Virgin, with a Pietà above it (1493). — Andrea Mantegna, Large altar-piece, at the top the Madonna and St. John weeping over the dead body of Christ, below St. Luke and other saints, painted in 1454, and a proof of the early maturity of the artist, then 23 years old; \*Madonna in a nimbus of angels' heads; \*Pietà.

'It is a picture in which Mantegna's grandest style is impressed, foreshortened with disagreeable boldness, but with surprising truth, studied from nature, and imitating light, shade, and reflection with a carefulness and perseverance only equalled by Leonardo and Dürer; displaying at the same time an excess of tragic realism, and a painful unattractiveness in the faces of the Marys.' — C. & C.

Giovanni Bellini, Madonna (an early work with Greek inscriptions); \*Pietà, an early and genuinely impassioned work; Madonna (a late work, about 1510).

Room IX (School of Genoa) has examples of Cuvignone, Luca Cambiaso, etc.

Rooms X and XI: Early Lombard Schools. Vinc. Civerchio, Adoration of the Child. Vinc. Foppa, Madonna enthroned with angels; Six panels with figures of saints. Borgognone, Madonna with St. Clara and a Carthusian Monk.

Rooms XII and XIII: School of Leonardo da Vinci. Works by Bern. Lanini, Salaino, and Bern. de' Conti. — Marco d'Oggiono, Fall of Lucifer.

Room XIV: School of Leonardo da Vinci. Franc. Napolitano (a little-known pupil of Leon. da Vinci), Madonna. Sodoma (?), Madonna with the Lamb, painted under the influence of Leon. da Vinci. Andr. Solario, Madonna with SS. Joseph and Jerome, an early work (1495; restored); Portrait of a man. Gianpiero, Madonna with the Lamb (unfinished); Mary Magdalen. Gaud. Ferrari, Martyrdom

of St. Catharine; Madonna. *Leonardo da Vinci* (?), \*Head of Christ, a drawing (injured).

Room XV. School of Leonardo da Vinci. Two Madonnas upon panel by *Bern.* *Luini* and the following frescoes by the same: God the Father (from the church of Santa Maria di Brera); Resurrection of Christ, Four angels, etc. (from the Monastero delle Vetre); Sportive maidens, Sacrifice to Pan, Birth of Adonis, etc., and \*St. Catharine placed in her sarcophagus by angels, with the inscription C. V. S. Ch., i. e. 'Catharina Virgo Sponsa Christi' (from the Casa della Pelucca, p. 120); Scenes from the life of the Virgin, with angels, the Madonna with St. John the Evangelist and Martha and the donor, formerly in the Chapel of St. Joseph in the old church of Santa Maria della Pace. — To the right is —

Room XVI, with works of various Lombard Schools. *Borgognone*, SS. Jerome, Ambrose, and Catharine, with a Pietà above; Assumption and Coronation of the Virgin (1522). *Bern. Lanini*, Madonna with three saints; Group with St. Anna (a free copy after Leon. da Vinci's work in the Louvre). *Giov. Ant. Boltraffio*, \*Portion of a large altarpiece, with the two kneeling donors. *Bern. Zenale* (?), Madonna enthroned, with the four great church-fathers, SS. Jerome, Gregory, Augustine, and Ambrose, and the donors, Lodovico il Moro, his wife Beatrice d'Este, and their two children. Works by *Bramantino*, etc. — Also, works by Lombard masters of the 17-18th cent.: *Procaccini*, *D. Crespi* (Dead Franciscan), *C. F. Navoloni* (Family of the painter), etc.

Room XVII: works of the later Bolognese School (16-18th cent.). *Ann. Carracci*, Christ and the Samaritan Woman; *Guido Reni*, SS. Paul and Peter; *Domenichino*, Madonna enthroned, with SS. John the Evangelist and Petronius; *Guerchino*, Expulsion of Hagar; *Franc. Albani*, Dance of Cupids. — To the left is —

Room XVI: Schools of Modena, Reggio, and Parma. *Fil. Mansola*, Portrait, *Girol. Mansola-Bedoli*, Benedictine saint. *Correggio*, \*Adoration of the Magi, an early work in the master's Ferrarese style; Madonna, St. Lucy, and Mary Magdalen.

Room XIX: works of Bolognese and Ferrarese masters of the 15-16th centuries. *Frans. Costa*, SS. John the Baptist and Peter; *Ercole de' Roberti*, \*Madonna enthroned with St. Augustine, the bearded Pietro degli Onesti, and two female saints (from Santa Maria in Porto Fuori at Ravenna). *Lor. Costa*, Adoration of the Magi (1499). *Garofalo*, Pietà (1527). *Dosso Dossi*, SS. Sebastian, George, and John the Baptist.

Room XX: Schools of the Romagna, Forlì, Faenza, Imola, and Ravenna. *Nicc. Rondinelli*, St. John the Evangelist appearing to Galla Placidia (p. 385); Madonna enthroned, with four saints. *Marco Palmesano*, Madonna enthroned, with four saints (1483). *Cotignola*, Madonna enthroned, with two saints and angels (1499). *Ant. Aleotti*, Same subject. *Luca Longhi*, Same subject (1538).

Room XXI ('Affreschi di Bramante'). Fragments of 'Frescoes by Bramante, from the Casa Prinetti.

Room XXII, with smaller works of the Schools of Central Italy (Tuscany, Umbria, etc.). *Benozzo Gozzoli*, Miracles of St. Dominic (part of an altar-piece). *Gentile da Fabriano*, Coronation of the Virgin, with four saints. *Giac. Pucciorotti*, Madonna; *Ang. Bronzino*, Portrait of Andrea Doria (p. 71) as Neptune, *Pietro da Cortona*, Madonna with four saints.

Room XXIII ('Raffaello'). *Raphael's* far-famed *Spesalizio*, or the Nuptials of the Virgin, painted in 1504 for the church of San Francesco in Città di Castello, where it remained till 1798.

The composition closely resembles that of the *Spesalizio* of *Perugino* (now at Caen), in whose studio Raphael then worked. 'In both paintings the top is rounded, and in both a small polygonal temple, a charming forerunner of Bramante's buildings, rises in the background. The central part of the foreground is occupied by the long-bearded high-priest, who joins the hands of the bridal pair; Mary is attended by a group of graceful virgins, while near Joseph stand the rejected suitors, the most passionate of whom breaks his shrivelled wand. A closer examination of Raphael's work, however, divulges so many points of divergence, as to make the observer almost oblivious to its Peruginian character. The transposition of the bride and bridegroom with their attendant groups to opposite sides of the canvas is a purely external difference and one of little significance, but the conception and drawing of the individual figures and the more delicate disposition of the grouping reveal the original and peculiar genius of the younger artist'. — *Raphael and Michelangelo*, by Prof. Anton Springer.

Room XXIV: Umbrian and S. Tuscan masters of the 15-16th centuries. *Piero della Francesca* (or *Fra Carnevale*?), Madonna enthroned with saints, angels, and the worshipping donor, Duke Federigo da Montefeltro. *Luca Signorelli*, Madonna, Scourging of Christ (early work), Madonna enthroned with four saints (freely retouched in 1892). *Giov. Santi* (father of Raphael), Annunciation. *Timoteo Viti*, Madonna with SS. Crescentinus and Vitalis, Annunciation with SS. John the Baptist and Sebastian.

Room XXV Tuscan and Roman Schools (16-17th cent.). *Sassoferato*, Madonna (perhaps a copy?).

Room XXVI: Schools of Southern Italy (16-17th cent.). *Luca Giordano*, Madonna and saints. *Salv. Rosa*, Landscape, with St. Paul the Hermit.

Rooms XXVII and XXVIII. Foreign Schools. *Netherlandish School* (attrib. by Hofstede de Groot to *Herri de Blee*), Adoration of the Magi. *Rubens*, Last Supper (from Malines; ca. 1615-20). *A. van Dyck*, 'Portrait of a young English lady (?)', Madonna and St. Anthony of Padua. *Jan Brueghel*, Village-street (1607). *Rembrandt*, 'Portrait of his sister, an early work (1632). *Ribera*, St. Jerome. *Raphael Mengs*, Dom. Annibali, the singer (1760).

Room XXIX: Copies and Photographs (for sale).

Adjacent, at the junction of the Martesana (p. 148) with the Naviglio, is the church of San Marco (Pl. B, 5), originally a Gothic building of the 13-14th cent., but entirely modernized in 1890.

The transept contains the Gothic tombs of Beato Lanfranco-Settala (d. 1243), by *Giovanni di Balduccio* (p. 181), and the jurist Salvarinus de Aliprandis (d. 1344), by one of the sculptors known as the *Campionesi* (see p. 164).

To the N.W. of the Brera is the church of *San Smpliciano* (Pl. D, 3), a fine Romanesque structure, repeatedly altered at a later date; it contains a triumphal arch adorned with 'putti' by *Luini*, and a Coronation of the Virgin by *Borgognone* (restored; in the apse). — Farther to the N., in the *Corso Garibaldi* (r.), not far from the *Porta Garibaldi*, is the Gothic double church of *Santa Maria Incoronata* (Pl. D, 1), built in 1461-87. The *Cappella Bossi* contains the tombs of *Giovanni Tolentino* (1517) and *Archbishop Gabriele Sforza*, the former in the style of *Andrea Fusina*. — In this vicinity, at the corner of the *Via Alessandro Volta*, which leads to the *Cimitero Monumentale* (p. 142), is a seated bronze figure of the distinguished engineer *G. B. Piatti* (1812-67), by *Salvatore Pisani* (1894).

To the S.W. of the Brera lies *Santa Maria del Carmine* (Pl. D, 3, 4), a Gothic cruciform church of the 15th cent., but now entirely modernized. In the right transept is an Adoration of the Child, by *Vinc. Civerchio*. — The *PALAZZO CLERICI* (now a law-court), in the adjacent *Via Clerici* (Pl. E, 4), contains an admirably-preserved \*Ceiling Fresco by *G. B. Tiepolo* in a handsome baroque room (always open).

**b. From the Piazza del Duomo and the Piazza de' Mercanti to the Castello and the Arco della Pace.**

To the W. of the *Piazza del Duomo*, beyond the *Via Carlo Alberto* (p. 120), lies the \**Piazza de' Mercanti* (Pl. E, 5), the central point of the medieval city, and formerly provided with five gates. In the centre of the Piazza is the building which was formerly the *Palazzo della Ragione*, a large hall erected in 1228-33 by the *podestà* (or mayor) *Tresseno*, to whom an equestrian relief was placed on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit uxit' (the Cathari were the Waldensians). — On the N. side of the piazza is the *Palazzo dei Giureconsulti*, with a tower, erected by *Vinc. Seregni* (1584; telegraph-office on the groundfloor); on the S. side are the *Loggia degli Osii*, erected in 1316, and the *Collegio dei Nobili*, also by *Vinc. Seregni* (1564). — Through the *Via de' Ratti* to the *Biblioteca Ambrosiana*, see p. 133.

The *Piazza de' Mercanti* is adjoined on the N.W. by the new *Piazza Cordusio* (Pl. D, E, 5), commonly known as *Piazza Ellittica*, from its elliptical shape. On the S.E. side, beside the *Via Orsini*, are the handsome offices of the *Società delle Assicurazioni Generali*, by *Luca Beltrami*, and on the S. side rises the new *Exchange*, with

a fine covered court, by L. Broggi (1899-1901). Facing the Via Dante, on the N.W. side of the Piazza, is a bronze statue (by Luigi Sacchi, 1890) of *Ugo Foscolo* (1772-99), author of the satiric poem 'Il Giorno'.

From the Piazza Cordusio a new series of streets leads in a direct line to the Castello. The first part of this thoroughfare is the wide and handsome Via Dante (Pl. D, 5, 4, electric tramways Nos. 3 & 4, see p. 118), which is continued, beyond the Foro Bonaparte, by the Via Cairoli (Pl. D, 4). In the Foro Bonaparte is a bronze *Equestrian Statue of Garibaldi*, by Ettore Ximenes (1895). The allegorical female figures on the pedestal represent Revolution and Liberty.

The *Castello Sforzesco* (Pl. C, 3, 4), the castle of Milan, was originally built as the *Castello di Porta Giovia* by Galeazzo II Visconti (1355-78), on the city-wall, adjoining the old Porta Giovia. It was destroyed by the Ambrosian Republic (p. 111) in 1447, but was rebuilt and enlarged by the Sforza after 1450. In 1893 et seq. it was restored in the 15th cent. style from the plans of *Luigi Beltrami*, and it now contains the municipal art-collections. The rectangular building, defended by four corner-turrets and a curtain wall, comprises a large *Anterior Court* and two castles or palaces: the *Rocchetta*, built by Franc. Sforza on the foundations of the Visconti castle, and the *Corte Ducale*. Each of these, in turn, encloses a smaller court.

The old Visconti castle seems to have been built by Galeazzo II., not only as a bulwark against external foes but to protect the W. quarters of the town against Bernabò Visconti, who had begun about 1355 to erect a new castle on the site of the present Ospedale Maggiore (p. 120). Under *Alfredo Sforza* its main function was to hold the citizens in check. *Francesco Sforza* (1450) persuaded the people to rebuild the stronghold that they had but a few years before razed to the ground amid universal jubilation. The forbidding character of the structure was somewhat modified by the elegant tower-gateway erected by *Alfonso* in 1453-54 on the side next the town. This, however, was destroyed by an explosion of gunpowder in 1591. Behind the Castello lay an extensive deer-park. Galeazzo Maria began to fit up both the palaces with great luxury, and in 1477 *Beatrice di Savoja*, his widow, erected the tower named after her at the E. angle of the Rocchetta. *Lodovico il Moro* simulated the artistic zeal of his brother, and *Brumante* and *Leonardo da Vinci* collaborated with him in beautifying the Castello, though the latter's design for the rebuilding of the main facade was never executed.

An abrupt end was put to this brilliant period by the French invasion. In 1659-70 the castle was surrounded with six bastions and separated from the new town-walls (p. 136) by a broad moat. Throughout the Spanish and Austrian domination it formed the focus of all the struggles for the possession of Lombardy. The republican movement of 1798 ledited the Milanese to a repetition of the events of 1447, but it was not till 1800 that Napoleon ordered the destruction of the fortifications, on the site of the Spanish bastions and rampart arose the spacious Foro Bonaparte (see above), now partly built over. Under the Austrian régime the castle was converted into barracks and the pleasure-garden became a drill-ground (*Piazza d'Armi*). In 1893 it was resolved to rebuild the castle, which was handed over to the city in 1900.

**MARE FAGARA.** The circular E. Tower (*Torricione Est*), which is faced with cut stone, was rebuilt in its original height (100 ft.) in *Domenico*. Italy 1. 17th Edit.

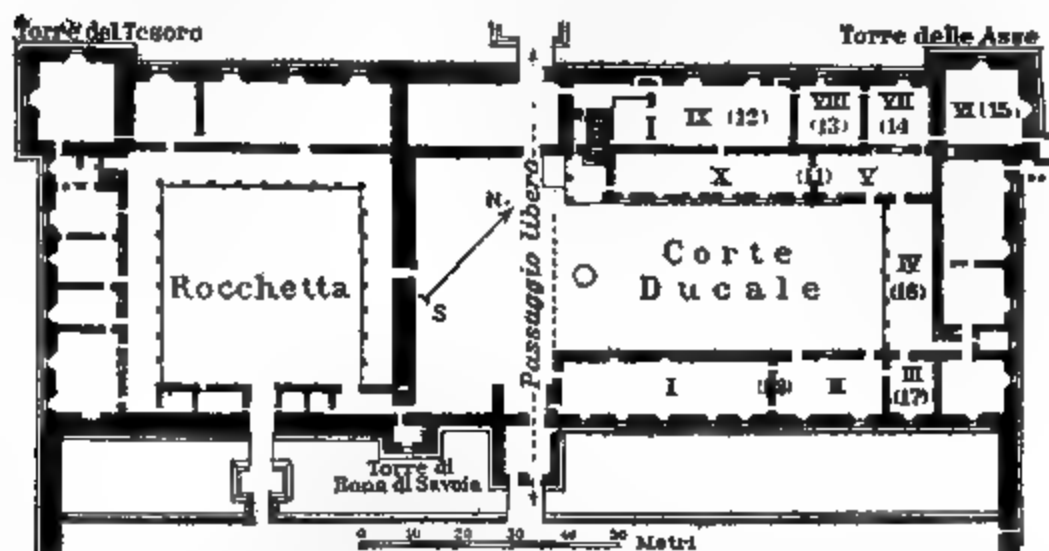
1897 and is now used as a reservoir for drinking-water (*serbatoio*). The tower-gateway of Filarete (see p. 129) was restored after 1901 as the *Torre Umberto Primo*; but the S. corner-tower and the curtain between the towers still await restoration.

**INTERIOR.** To the left of the anterior court is the unpretending *Rocchetta*, with a new curtain-wall and the *Torre di Bona di Savoia* (166 ft. high); to the right is the *Corte Ducale*, the new palace of the Sforza, with Gothic windows (restored) and a curtain-wall. — In the passage leading to the *Corte Ducale*, to the left, is a fresco representing the Crucifixion, with saints and the pious donors (ca. 1470-80).

In the S. angle of the court of the *CORTE DUCALE* is the *Loggetta*, a graceful Renaissance structure, from the time of Galeazzo Maria. The building now accommodates the \**Museo Archeologico ed Artistico* (adm., see p. 115; *guida sommaria*, 10 c.).

On the groundfloor is the *MUSEO ARCHEOLOGICO*, formerly (1862-98) in the Brera. This includes prehistoric articles and antiques discovered in Lombardy and fine mediæval and modern sculptures.

**I. Room** In the first division are Egyptian and prehistoric antiquities. The last cabinet in the middle contains objects found in Celtic graves at Sesto Calende in 1867. In the second division are Etruscan, Greek and Roman antiquities. In front, four antique porphyry columns; among the sculptures, by the last window on the right, is a colossal head of Zeus (nose restored).



**II. Room.** Early mediæval sculptures (6-13th cent.). Entrance-wall: Fragments of frescoes and architectural fragments from the former convent-church of Santa Maria d'Aurona (some still in the Longobardic style). In front, Case with articles found in Longobardic graves at Fornovo di San Giovanni. — Left wall: Romanesque architectonic fragments from the churches of Sant' Eustorgio and San Celso (12th cent.). — Exit-wall: Remains from the cloisters of the convent of Santa Radegonda (12th cent.); reliefs from the Porta Romana (1171) and Porta Tosa (caricatures of Emp. Frederick Barbarossa and the Empress Beatrice).

III Room (*Salò di Sant'Antonio da Fies*) with traces of the original ceiling-paintings (Resurrection and Saints), by *Paolo Pagan*, Lombard and *Paolo* sculptures (middle of the 14th cent.), castles and sculptures from the church of Santa Maria in Brera, by *Stefano da Salsomaggiore* (1317), statues of the Madonna, from the cathedral, portal of the church of San Gottardo (p. 129).

IV Room *Salò d'Aperto*. Works by the Campione (14th cent., see p. 108). In the centre large "Monument of Bernabò Visconti" (p. 111) in the style of *Donato* da Gubbio, erected by Bernabò during his lifetime (ca. 1370-80), in the church of San Giovanni in Conza. On the arches are reliefs of the Evangelists, the Coronation of Mary the Crucifixion, and a Pietà, above the equestrian statue of Bernabò and two Virtues (numerous traces of gilding). By the wall is the monument of Regina della Scala, wife of Bernabò. Monument of the Rucellai family of Florence (1400) - In the adjacent tower to the left, baroque porch of the time of Philip III, surmounted by the arms of the Visconti and the Sforza, opposite on the right, "Harbinger" from the Palazzo Medici, built for Cosimo de' Medici by Michelozzo in 1461-70 with the arms and portraits of Francesco Sforza and his wife Bianca Maria Visconti. - An adjoining addition on the right (opened on request, has ceiling decorations (patti) of the 16th cent., conventionally attributed to *Leonardo da Vinci*.

V Room the former chapel (*Capella Durini*), with the badly damaged remains of ceiling frescoes (Resurrection, Annunciation) by *Stefano da Pavia*, *Stefano da Salsomaggiore* and others (1470). In a Gothic sculpture (ca. 1400-50), mostly from the cathedral, early Renaissance relief from San Pietro in Campo designed by Michelozzo. Straight on to the -

VI Room *Salò di San Donato* with a ceiling tastefully decorated with the arms and initials of Galeazzo Maria Sforza on a blue ground. Early-Renaissance sculptures showing the influence of Donatello (ca. 1460) in the right, "Tabernacle with an angel" by the Master of San Francesco relief of the Tiburtine Sibyl announcing the Nativity to Augustus by Apollino da Ponte from Rimini. - To the right is the -

VI Room (consecrated in 1500), in the Torre delle Asse. The fine ceiling paintings are ascribed to *Leonardo da Vinci*. The room contains Lombard and Tuscan sculptures of the school of *Filippo* and *Michelozzo*. - To the left is the -

VIII Room *Salò della Calandra* with well preserved ceiling and wall decorations on a red ground. (The white dove in an arcade is the crest of *Donato* da Salsomaggiore, beside it is her motto: a lion's head.) Sculptures of the best Lombard period (ca. 1500). Entrance wall: *Donato* and *Amadeo*, Adoration of the Child a relief from Cremona (1472). East wall: Medallion portrait of *Luca* (ca. 1500) half-length of a woman and relief of the Madonna, by *Tommaso* and *Andrea*. In the centre half-length of a woman and busts by *Amadeo* (?) painted wooden figure of a saint.

IX Room (*Salò degli Sforza*) two pieces of the 17th century. In the first division: *Andr. Fontana*, Tomb of Bishop *Luigi* Sforza (1610), *Simone*, Portions of the monument of *Gaston de Foix* (p. 106), ordered in 1645 by *Francesco I* but never completed with the recumbent "Statue of the hero" and some of the remaining portions, *Simone*, Monument of the poet *Leonardo* *Carlo* (d. 1615) - In the second division: "Bronze Bust of *Michael Angelo*" by one of his pupils (replacé in the Louvre), bust of a nobleman in the style of *Leone* *Leoni*.

X Room: Terracotta of the 13-14th cent., from *Stilano* and *Cremona*.

The staircase at the end of R. X, affording an excellent view of the elegant Gothic window in R. IX (to the right), leads to the Loggia (p. 130), on the first floor of which is the -

\*MUSEO ANTONIO MONTICELLI. This collection, founded in 1874 and since then considerably extended, originally occupied the former Salone in the *Giardino Pubblico*.

I Room (*Salò della Guardia*, No. 11 on the Plan). The first division contains a valuable collection of "Majolica" *Alfonso* *Bayona* (15th cent.),





low hill with a café-restaurant. Hard by is the *Torre Stigler*, an iron helvedere, erected for the Exhibition of 1894 and commanding an extensive "Panorama of Milan, the plains of Lombardy, and the Alps (adm. 20 c.; ascent only on Sun. in clear weather, in summer on Sun. evenings also).

On the N. side of the park lies the *Arena* (Pl. C, 2), a kind of circus for races, skating, and so forth, erected in 1806. The N.W. side of the park is bounded by the *Porta dei Sempione* (electric tramway No. 3, see p. 113), the name of which refers to the construction of the Simplon route (p. 3), and the *Arco della Pace* (Pl. B, 2), a triumphal arch of white marble, begun by *L. Capriola* for the *Foro Bonaparte* in 1806 and completed under the Austrians in 1838. Most of its sculptures are by *Pompeo Marchesi*.

To the S.W. of the *Castello* lies the *Stazione Ferrovia Nord* (Pl. B, C, 4; p. 112), passing which and following the *Via Beccaccio* and the *Via Caradosso* (Pl. B, 5), we reach the church of *Santa Maria delle Grazie* and *Leon. da Vinci's Last Supper* (p. 136).

#### c. West Quarters of the City. Biblioteca Ambrosiana. Santa Maria delle Grazie. Sant' Ambrogio.

The archway in the S.W. corner of the *Piazza de' Mercanti* (p. 128) and the *Via dei Ratti* lead to the *Via* and *Piazza della Rosa*. At No. 2 in the latter, the building erected for it in 1603-9 by *Fabio Mangone*, is the celebrated "*Biblioteca Ambrosiana*" (Pl. D, E, 5), which contains 175,000 vols. of printed books and 8400 MSS., and also a valuable collection of objects of art (adm., see p. 115; entrance from the reading-room, to the right, in the court). The director of the library is *Cav. Sacerdote Ceriani*, the Orientalist.

In the *Biblioteca*, which is on the ground-floor, many of the most interesting MSS. are exhibited to the public. Among the chief treasures are fragments of an illuminated MS. of *Homer*, of the end of the 4th cent.; a copy of *Virgil*, with marginalia by *Petrarch*; a palimpsest of the 5th cent. with the *Pauline epistles* and other parts of *Ulfila's Gothic translation of the Bible*, along with a fragment of a Gothic calendar (from *Hobbio*, p. 306); *Dante's Divine Comedy*, a MS. of the first half of the 14th cent.; the celebrated "*Codex Atlanticus*," being a collection of original drawings and MSS. of *Leonardo da Vinci*, a number of miniatures, letters of *Lucretia Borgia*, *San Carlo Borromeo*, *Ariosto*, *Tasso*, *Galileo*, *Liguori*, etc. — The side-rooms contain a few sculptures in marble: parts of the tomb of *Gaston de Foix* (p. 395); *Cupid in marble*, by *A. Schadow*; bust of *Byron* and several reliefs by *Thersidæon*. Also a Roman mosaic and a fresco of *Christ crowned with thorns* by *Bern. Lenti*.

On the *First Floor*, at the top of the second short staircase, is the "*Pinacoteca*." I and II. Rooms: Engravings. — III. Room. Opposite the windows: 52. *Swiss*, Transfiguration (copy; original in the *Palazzo degli Uffizi*, p. 485); 54. *Serpent*, Madonna enthroned, with saints and singing angels; 57. *Moretto*, Death of St. Peter Martyr; 72. *A. Botticelli*, Madonna and angels; above, 70. *Bersetti*, Nativity; on the end-wall, 98. *Corbelli*, Bearing of the Cross. — To the right is Room IV: 312. *Giov. Batt. Moretti*, Portrait (1864); no number, *Rettinahammer*, Choir of angels; also landscapes and still-life pieces by *J. Bruschetti* and others. — V. Room. Paintings of no importance. — We return through the III. Room to the VI. Room.

To the right and left of the entrance, 303, 304. *Beltruffio*, Large portrait-heads of a man and a woman, in chalk; 202. *G. Ferrari*, Marriage of the Virgin. — End-wall 200, 201. *Filipp* (copies), Adoration of the Magi, Deposition in the Tomb; 203. *San/ro* /, Holy Family, with Tobias and the angel (restored); 200. *Joe Bassano*, Adoration of the Shepherds. On the window wall are drawings of the School of Leon da Vinci, and a few specimens from his own hand, including some caricatures. — Opposite is "Raphael's Cartoon of the 'School of Athens', which should be carefully studied. The dilapidated condition of the fresco in the Vatican makes this cartoon of great interest and value, since here only we gain the full key to the artistic motives of the painter. The deviations of the fresco from the cartoon, with the exception of the additions of the sitting figure at the foot of the staircase, the temple colonnade, and the portrait of Raphael himself, are unimportant. — On the east wall *Brunettino*, 272. Madonna with saints, 273. Adoration of the Holy Child (an early work); 274. *Murro d'Oppiano* and 277. *Gianpétrino*, Madonnas; 275. *Beltruffio*, Portrait, 201. *S. Leonardo*, Holy Family (after Leon da Vinci's cartoon in London); 202. *Leonardo da Vinci* (?), Portrait (unfinished); *Leon*, 203. Youthful Christ in an attitude of benediction, 204. John the Baptist as a child; 205. *Leonardo da Vinci* (attributed by Novelli to *Ambrogio de Preda*), Portrait of a young lady (perhaps Bianca Maria Sforza, afterwards wife of the Emp. Maximilian I.) — VII Room. Drawings of the Lombard School, including some by *Leon da Vinci* (the portrait of himself in a surgery, comp. p. 20); also several by *Barro*.

The custodian also exhibits the Cabinet of Bronzes, containing busts of *Canova* and *Thersildes*, the latter by the master himself, and pictures of no great value. 48. *Raphael Mengs*, Pope Clement XII; 50. *Murro Bassetti*, Blown Christ; 51. *Serv. Fumio* (not *Lorenzo Latta*), Madonna (injured).

At the back of the library is the Romanesque church of *Sanio Sepolero* (Pl. D, 5), dating from the 11th century, with a picture by *Gianpétrino* (Madonna and angels) in the sacristy. The Via del Bollo leads hence to the W. to the Piazza San Borromeo, which contains a statue of San Carlo Borromeo and also the former —

**Palazzo Borromeo** (No. 7, Pl. D, 5). On the ground-floor of the palace are three frescoes, historically interesting for their subjects (card-players, players at ball, and a rustic dance); they are ascribed to *Michelino da Besozzo* (ca. 1430). On the first story is a "Pictura Gallery" (*Pinacoteca*) containing some important paintings and a few sculptures, chiefly of the Lombard School (adm., see p. 115; lists of the pictures provided).

I. Room. Madonna with John the Baptist and St. Sebastian, an alto-relief by *Murro da San Michele* (1035). Copies of ancient paintings (20). Cavalry engagement by *Barro de Roberti*, etc. — II Room. Lombard School, Madonna with the donor (King Francis I ?), alto-relief of the 15th cent.; *Guido da Sestignano* (?), Bust of a girl; 100. *S. Latta* (?), Head of the Virgin (fragment of a fresco); 200, 214. *Sumarivik*, Pastel portraits of girls. This room also contains some beautiful miniatures upon copper. — III Room. Paintings of the German and Netherlandish schools, drawings, autographs, etc. — IV Room containing the chief works of the collection. 4. *Murro d'Oppiano* (?), Michael the Archangel; *Gianpétrino*, 6. St. Catharine, 9. Fertility; *Barro Ferrari*, 10. St. Sebastian, 12. Madonna with St. Joseph and Anthony Abbot, 13. *School of Mantegna*, Bearing of the Cross; *Barro Ferrari*, 14. St. Rochus, 16. Two Amorous; 17. *Serv. Latta*, *Seconna* (half length), 18. *Al. Mantegna*, Portrait (1493); 24. *Leon*, Holy Family; 25. *Borghese* (?), Portrait of Andrea de' Novelli, Bishop of Alba; 26. *Pinacoteca*, Bearing of the Cross (1513), 27. *Carro da Suda*, Adoration of the Magi (early work); 28. *Lorenzo Latta*, Crucifixion; 29. *Serv. Fumio*, St. Catharine; *Borghese*, 31. Madonna enthroned, 32. Madonna by a re-

bridge, *Lucas*, 44. Madonna and saint, 47. Daughter of Herodias with the head of John the Baptist, *Sergagnone*, 48. Christ blessing, 49. Madonna, 50, 51. Annunciation, 51. *Leonard Albert* (not *Leon da Vinci*), Madonna, 52. *Beltruffio*, Madonna; *Bernardino di Conti*, 53. Portrait of Camillo Terzario (d. 1524), 55. Madonna.

The Via San Borromeo and the Via Santa Maria alla Porta lead to the N.W. to the Corso Magenta (electric tramway to the Porta Magenta, see p. 114), in which, to the right, is the Palazzo Litta (Pl. C, 5), with an imposing neo-gothic facade and a handsome staircase and court, now occupied by the Rete Mediterranea railway-company (p. xvi). Opposite, on the left, rises the small church of —

San Maurizio, or Chiesa del Monastero Maggiore (Pl. C, 5), erected in 1503-19 by *Giov. Dolciabucco*, a pupil of Bramante.

The interior contains numerous frescoes. Last chapel but one on the right. Descent of Christ and ascent from the martyrdom of St. Catherine, painted by *Lucas* about 1520. The frescoes beside the high-altar are by *Lucas* above, in the centre, the Assumption of the Virgin; below, to the left, St. Cecilia and *Veronica* at the sides of the tabernacle with a beautiful figure of an angel. In the lunette above is a kneeling figure of the donor *Alessandro Bentivoglio* (d. 1507), expelled from Bologna and buried here, with St. Benedict, John the Baptist, and John the Evangelist. Above, martyrdom of St. Maurice. Below, to the right, St. Apollonia and *Lucas* at the sides of the tabernacle, with the risen Christ; in the lunette, *Ippolita Difora*, wife of *Bentivoglio*, with St. Sebastian, Agnes, and Catherine. Above, King Sigismund presents a model of the church to St. Maurice. The frescoes in the chapel at the sides of the entrance-door are by *Lucretio Lucas* and his pupils. — Behind the high altar lies the Holy Churn, of the same size as the church itself. At the high-altar is a series of 9 frescoes of the Passion, below, the Italian figures of St. Apollonia, Lucia, Catherine, Agatha, Sebastian, and Rochus, all by *Lucas*. Inside, between the arches, are 30 medallions of saints, by *Sergagnone*. In the arches of the gallery above are 26 medallions of holy women, by *Beltruffio*.

Farther on in the Corso Magenta, on the right, is situated the church of Santa Maria delle Grazie (Pl. B, 5), an abbey-church of the 16th century. The choir, with its elaborate external decoration in terracotta, the transept, and the fine dome are by Bramante.

Rever Anna. In the 2nd chapel, John the Baptist, an altar-piece by *Bernardino*. 4th chapel frescoes by *Giandomenico Forari*, the Crucifixion, Christ crowned with thorns, Christ scourged (1542), angels with the instruments of the Passion (on the vaulting); an altar-piece (Descent from the Cross) by *Correggio*. — In the Choir are good walls of the Renaissance. — Lady Anna. The fine Cappella del Rosario with a defaced fresco (Adoration of the Child) by *Vinc. Pezza*, contains the mural tablet of *Isabella Castiglione* (d. 1485), by *Giov. Antonio Amadio* (?), and the family tomb of the Della Torre (p. 111), by *Tommaso and Francesco da Carrara* (1488, restored).

The Monastery, long used as a barrack, with cloisters by Bramante, is now being restored by *Luca Beltrami*. The first walk of the cloisters (already accessible), to the left of the church, is adjoined by the Sacristy, which contains an altar-piece by *Marco d'Avanzo* (John the Baptist and donor). To the right and left are relief-portraits of *Lodovico il Moro* and his son *Massimiliano*. The Renaissance cabinets are adorned with charming paintings on wood.

A large door marked 'Conacolo Vinciano', to the W. of the church, is the entrance to the former refectory, containing the

celebrated *"Last Supper of Leonardo da Vinci* (adm., see p. 115). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils (before 1498). In the same room are also exhibited numerous photographs, and contemporaneous copies by *Andrea Solario*, *Cesare del Sogno*, *Marco d' Oggiono*, and *Ant. de Glaride*, an inspection of which much facilitates the study of the original — The large fresco by *Giov. Donato Montorfano* (Crucifixion) of 1496, opposite the Last Supper, is in much better condition. The kneeling figures of Duke Lodovico il Moro (p. 111) and his wife Bianca Maria with their children are by *Leon. da Vinci*, the trace of whose hand is still distinguishable.

Deplorable as is the condition of the Last Supper, the chief work executed by *Leon da Vinci* during his stay at Milan, the original alone exhibits to its full extent the emotions which the master intended to express, and which even the best copies fail to reproduce. The motive of the work has been well explained by *Goethe*: 'The artist represents the peaceful little band round the sacred table as thunder-struck by the Master's words, One of you shall betray me. They have been pronounced; the whole company is in dismay, while he himself bows his head with downcast eyes. His whole attitude, the motion of his arms and hands, all seem to repeat with heavenly resignation, and his silence to confirm, the mournful words — 'It cannot be otherwise. One of you shall betray me!' Comp. also p. 115.

The *Via Caradossio* and the *Via Boccaccio* lead hence to the *Castello* (p. 129). — In the *Piazzale Michelangelo Buonarroti*, beyond the former *Porta Magenta* (Pl. A, 5), is the *Casa di Riposo per Musicisti*, a home of rest for musicians, established in 1899 by *Verdi* (d. 1901), who is buried here. There is also the nucleus of a *Verdi Museum*. [Some reminiscences of *Verdi* are also preserved in a room in the *Grand Hôtel Milan* (p. 112), where he died.]

From *Santa Maria delle Grazie* the *Via delle Oche* and the *Via San Vittore* lead to the S.E. to the church of *San Vittore* (Pl. B, 6), a baroque building by *Galeazzo Alessi* (1560), interesting for its elaborate internal decoration. A little farther on we pass the S. end of the *Via San Gerolamo*, part of the ancient route round the ramparts, in which rises the *Palazzo Gattaga* (No. 30), immediately to the left, built in 1900 in the Lombard style by *Camillo Arpesent*. At the end of the *Via San Vittore* is the large *PIAZZA SAN' AMBROGIO* (Pl. C, 5, 6, electric tramway No. 5, p. 114), with the church of —

*"San' Ambrogio* (Pl. C, 5), founded by *St. Ambrose* in the 4th cent., but probably dating in its present Romanesque basilica form, with its peculiar galleries and an octagonal cupola over the high-altar, from the 12th century. The fine atrium in front of the church, containing remains of ancient tombstones, inscriptions, and frescoes seems, like the façade, to have preserved the architectural forms of the original building. *St. Ambrosius* baptized *St. Augustine* here in 387, and in 389 he closed the doors of this church against the *Emp. Theodosius* after the cruel massacre of *Thessalonica*. There is a portrait of the saint on the left side of the principal entrance.

The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 146). The ancient pillar at which they took the coronation-oath before being crowned is still preserved under the lime-trees in the piazza.

**Invasion.** To the right, in the nave, is a marble statue of Pius IX., by *Franc. Conzani* (1860). — In the 1st chapel of the left aisle, an *Ecce Homo*, fresco by *B. Lomi*. — On the right and left of the side-entrance in the right aisle, frescoes by *Giuseppe Ferreri*, representing the Bearing of the Cross, the three Maries, and the Descent from the Cross. 2nd Chapel on the right: a fine kneeling statue of St. Marcellina, by *Pucelli* (1815). 5th Chapel on the right: Legend of St. George, frescoes by *Bernardino Lomi*. — The second door to the left in the large 6th chapel leads to the Cappella di San Satiro, with mosaics of the 5th cent. (restored) in the dome. In the dark chapel to the right of the choir is an altar piece by *B. Lomi*, Madonna and saints. — The \*High Altar, apparently restored about 1300, still retains its original decoration of the first half of the 9th cent., the only intact example of its period. This consists of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed by *Volpino*, a German (covered, shown only on payment of 5 fr.). The 12th cent. \*Canopy over the high-altar, which is adorned with interesting reliefs, recently re-gilded, is borne by four columns of porphyry from the original altar. The apse contains an ancient episcopal throne. In the Tribune are \*Mosaics of the 9th cent., earlier than those of St. Mark's at Venice. Christ in the centre, at the sides the history of St. Ambrose. — To the left of the choir, in the aisle, is an inscription from the tomb of *Emp. Louis II.* (d. 875, destroyed, formerly in the vestibule); farther on is the tombstone of *Peppin*, son of Charlemagne, above which is an altar-piece of the *Lombard School* (Madonna and two saints). Opposite, at the N. entrance to the Choir, is a fresco by *Scorpiacensis* (Christ among the Scribes). The modernized crypt contains a silver reliquary, designed in 1595 by *Hyppolito Marchetti* and *Giov. Lomazzi*, in which are preserved the bones of St. Ambrose, Protasius, and Gervasius. — By the pulpit are a bronze eagle, a bronze relief of St. Ambrose (10th cent. ?), and an early Christian sarcophagus of the 6th century.

Adjacent to the left aisle is an unfinished cloister, designed by *Bramante* (1492), and afterwards rebuilt.

The Via Lanza (Pl. O, 6) leads hence to the S.E. to the Via Torino and San Lorenzo (p. 138).

#### d. Along the Via Torino to the Southern Quarters of the City (San Lorenzo, Sant' Eustorgio, Ospedale Maggiore).

The busy Via Torino (Pl. E, D, 5, 6, electric lines to Porta Genova and Porta Ticinese, see p. 114) begins at the S.W. corner of the Piazza del Duomo. To the left is the small church of San Satiro (Pl. E, 5, 6; closed 12-4, in winter 12-3), founded in the 9th cent., and re-erected by *Bramante* and his pupil *Bramantino* about 1480. The façade has been restored. The apparent choir is only painted in perspective. The octagonal \*Baptistery (off the right transept) is also by *Bramante*, and has a beautiful frieze by *Caradosso* (putti, and heads in medallions). At the end of the left transept is a curious little building with a cupola, belonging, like the belfry, to the original structure; it contains a Pietà, in painted terracotta, by *Caradosso* (? covered).

The church of *San Giorgio al Palazzo* (Pl. D, 6), farther on, to the right, contains in the 1st chapel on the right a St. Jerome by *Gaud. Ferreri*; in the 3rd chapel on the right, \*Paintings by *Luini*. above the altar, Entombment and Crowning with thorns; at the sides, Soothing and Ecce Homo; in the dome, Crucifixion (fresco). — Farther to the N.W., in the Piazza Montana (Pl. D, 6), is a Monument by *Luigi Balli*, erected in 1880 in memory of the Italians who fell at Montana.

To the S. the Via Torino is continued by the Conco di Porta Ticinese (Pl. D, 7, 8), in which, on the left, is a large ancient \*Colonnade (Pl. D, 7) of sixteen Corinthian columns, the most important relic of the Roman Mediolanum. Adjacent is the entrance to —

\**San Lorenzo* (Pl. D, 7), the most ancient church in Milan. Whether the handsome interior once formed the principal hall of the *Therma*, or of a palace of Maximian (4th cent.), to which the above-mentioned colonnade belonged, or a very ancient Christian place of worship, like *San Vitale* at Ravenna, is uncertain. It was subsequently altered at least three times, the last time by *Martino Bassi* about 1573. It is octagonal in form, and covered with a dome. On the four principal sides are large semicircular apses in two stories, each borne by four columns alternately octagonal and round.

At the back of the high-altar is the ancient *Cappella di Sant' Ippolito*, containing the tomb of Count *Giov. Maria Visconti*, by *Marco Agazzi* (1558). — To the right of the church is the very ancient *Cappella di Sant' Aquilino* (closed), containing mosaics of the 6th and 7th cent. (Christ and the Apostles and Annunciation to the Shepherds, the latter freely restored), and an ancient Christian sarcophagus. The entrance to the chapel from the church is adorned with an antique marble frame, on which appears a Bacchant riding a goat (to the left).

Farther to the S., beyond the Naviglio, rises the ancient church of *Sant' Eustorgio* (Pl. D, 8), founded in the 4th cent., re-erected in the Gothic style in 1278, renewed in the bad taste of the 17th cent. by *Ricchini*, and recently again restored. The modern façade is by *Giov. Brocca* (1862).

1st Chapel to the right, Mural monument of *Giov. Stefano Brivio* (d. 1484), by *Fommase da Cassaniga* and *Amad. Briseo*; 4th Chapel to the right, Gothic monument of *Stefano Visconti* (m. 1337), by one of the *Compagnoni*; 6th Chapel, Monuments of *Gaspera Visconti* and his wife *Agnes* (d. 1417). Farther on, on the same side, the *Cappella de' Magi*, containing a relief of 1347 and a late-Romanesque sarcophagus, in which the 'bones of the Magi' were preserved until they were presented to the city of Cologne by Frederick Barbarossa after the conquest of Milan in 1152. By the high altar are reliefs of the *Passion*, dating from the 14th century. In a modern sarcophagus (1800) below are deposited the bones of *Eustorgius*, *Magnus*, and *Honoratus*, three archbishops of Milan in the 4th century. — At the back of the choir is the \**Cappella Portinari*, with a fine cupola and a charming frieze of angels, built in 1462-66 by *Michelozzo* of Florence (p. 443). It contains the magnificent Gothic tomb of St. Peter Martyr by *Giov. di Baldaccio* of Pisa (1333). This saint, the Dominican *Fra Pietro* of Verona, was murdered in 1202 in the forest of *Bariassina*, in consequence of his persecution of heretics. The walls are adorned with admirable frescoes of the four Fathers of the Church, scenes from

the life of St. Peter Martyr, the Assumption, and the Assumption, probably by *Vinc. Poppo*. — In the sacristy is a Fontinal St. Jerome, by *Sorpaguana*. — The adjacent convent is now a barrack.

We follow the street to the *Porta Ticinese* (Pl. D, 5), originally intended to commemorate the Battle of Marengo, but inscribed in 1815 '*Pacti Populorum Hospitium*'. We then turn to the E. and skirt the city-walls to the *Porta Ludovica* (Pl. E, 8), whence we follow the Corso San Celso (Pl. E, 8, 7), to the left, to the church of Santa Maria presso San Celso (Pl. E, 8), built in the Renaissance style by *Giov. Dolcebuono* after 1490. It possesses a handsome atrium (1514), groundlessly attributed to *Brumante*, and a rich façade by *Galeazzo Alessi* (1569-72). On the right and left of the portal are Adam and Eve by *Stoldo Lorenzi*.

The intrusion is in the form of a basilica with barrel-vaulting over the nave, a dodecagonal cupola, and an ambulatory. By the 2nd altar to the right, Holy Family and St. Jerome, by *Paolo Bordone*; *Condensio Perpetui*, Baptism of Christ (behind the high-altar); at the beginning of the left aisle, *Sorpaguana*, Madonna and saints, below it, *Sanseverino*, Madonna. The 2nd chapel on the left contains a sarcophagus with the relics of St. Calixtus. The cupola is decorated with frescoes by *Appiani* (1700). — In the sacristy are some fine specimens of goldsmith's work.

Adjacent is the Romanesque church of San Celso, docked of its W. half in 1826 and now possessing few remains of the original structure. Altar-piece by *Moretto*: Conversion of St. Paul.

At the N. end of the Corso San Celso is the Piazza Sant' Eusebio, in which, to the right, stands the church of that name (Pl. E, 7), dating from the 5th cent., and recently restored. In the third chapel on the left is a Madonna with saints and angels, by *Marco d' Oggiono*. — A little to the S. is the church of San Paolo, a richly ornamented and characteristic building of the middle of the 16th century. The architectural decorations of the façade already illustrate the principles of the later baroque style, and this is soon even more strongly in the interior, which is adorned with frescoes by the brothers *Giulio, Antonio, and Vincenzo Campi* of Cremona.

The Via Amedeo leads hence towards the N. to Sant' Alessandro (Pl. E, 6), erected about 1602 by *Lov. Binago*, a reduced and in the interior successful copy of St. Peter's at Rome, with two W. towers. The sumptuous decorations date from the close of the 17th century. High-altar adorned with precious stones. — Adjacent is the Palazzo Trivulzio, with a handsome baroque portal. This palazzo (adm. by special introduction only) contains a valuable art-collection, in which the most noteworthy objects are the tomb of *Azzone Visconti* (1328-39) from San Gottardo, the statuette of a warrior, being a bronze copy of one of the figures of *Leon. da Vinci's* first model for the equestrian monument to *Franc. Sforza* (p. 117); a relief-portrait by *Cristoforo Solari*, a portrait by *Antonello da Messina*; and a Madonna by *Montagna* (1487). The extensive library contains a Dante codex of 1507, a MS. of *Leonardo da Vinci*, and other rarities.



The *Via Carlo Alberto* (Pl. E, 5, 6), mentioned at p. 128, passes a few paces to the E. of Sant' Alessandro. From it we turn to the S.E. into the *Corso di Porta Romana* (electric car, see p. 114), which leads to the gate of that name. We follow this street as far as the church of San Nazaro (Pl. F, 6, 7), with the masterpiece of Bernardino Lanini (1546), a large fresco representing the "Martyrdom of St. Catharine, painted in imitation of the similar picture in the Brera by Lanini's master Gaud. Ferrari (No. 107); a handsome carved Gothic altar; and ancient Swiss stained-glass windows to the right of the main entrance. A side-entrance admits to the octagonal sepulchral chapel of the Trivulsi, built by *Girolamo della Porta* (1519). — To the N.E., in the *Via dell' Ospedale*, is the —

"*Ospedale Maggiore* (Pl. F, 6), a vast and remarkably fine brick structure, begun in the Renaissance style in 1456 by Antonio Filarete of Florence, continued in the Gothic style by *Gualdoforte Solari* and other Lombard architects, and not completed by Ricchini till after 1624. It contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by Ricchini (17th cent.); the court to the right of it is ascribed to Bramante. The edifice is entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings, but its façade, with its rich window-mouldings, is superior to any other structure of the kind at Milan. In the chapel are two paintings by *Francesco de Vico*, containing portraits of Francesco and Bianca Maria Sforza, the founders of the hospital.

From the back of the hospital the *Via San Barnaba* leads to the Rotonda (Pl. H, 6; open on Thurs. & Sun., 10-4; adm. 50 c.), built by Arrigoni and dedicated by the Viceroy Eugène Beauharnais in 1808 as a *Pantheon Nazionale*. It now contains a large collection of portraits of benefactors of the *Ospedale Maggiore*, from the 16th cent. to the present day. — In the *Via Guastalla*, the first cross-street of the *Via San Barnaba*, is the *Synagogue* (Pl. G, 6), by Luca Beltrami (1892).

A little to the N. of the *Ospedale Maggiore* is the *Piazza Santo Stefano*, with the simple Renaissance church of that name (Pl. F, 6). — Hard by is the *Piazza del Varesino* (Pl. F, G, 5), used as a vegetable-market. We may now return to the W. by the *Via Tenaglio* and the *Piazza Fontana* (Pl. F, 5) to the *Piazza del Duomo*, or we may follow the *Via Cesare Beccaria* to the N. to the *Palazzo di Giustizia* (Pl. F, 5), a baroque structure by Serogni, with a courtyard of later date (1606); on the portal is a tablet commemorating Silvio Pellico and the other Italian patriots committed by the Austrians to the fortress of Spielberg in 1821 (comp. p. 43). Adjacent is the *Piazza Beccaria*, with a statue of *Beccaria* (p. 123) by Grandi, erected in 1871. — The *Via Cesare Beccaria* ends on the N. at the *Corso Vittorio Emanuele*.

## c. East Quarters of the City. Corso Vittorio Emanuele and its Side Streets. Giardini Pubblici.

On the N.E. side of the cathedral begins the "Corso VITTORIO EMANUELE" (Pl. F, G, 4, 5; electric tramway, see p. 114), which, with its prolongation, the Corso Venezia (Pl. G, H, 4, 5), leads to the Giardini Pubblici. This is the principal business-street in Milan, containing the best shops. At No. 22 is an antique statue, known as 'l'uomo di pietra'. Farther on is the church of San Carlo Borromeo (Pl. F, 4, 5), a rotunda in the style of the Pantheon at Rome, consecrated in 1847. The adjacent *Galleria de' Cristofori*, occupied with shops, was erected by Pizzala in 1830-32.

To the right, farther on, at the corner of the Corso Venezia and the Via Monforte, is the small Romanesque church of Santa Babila (Pl. G, 4), near which is an old Column with a lion, the cognizance of this quarter of the town.

In Via Monforte, to the left, is situated the *Palazzo di Prefettura* (Pl. G, H, 4), with a modern façade. — To the S. of this point, in the Via del Conservatorio, is the church of Santa Maria della Passione (Pl. H, 5), 'amori et dolori sacrum', with a spacious dome by Crist. Solari (1630), and a nave and façade of 1691.

It contains a Last Supper by Gaud. Ferrari (left transept), a 'Platà' by Lefebvre (behind the high-altar, with a predella, representing scenes from the life of Constantine and Helena, the earliest known work of this master, showing the influence of Borgognone and Bramantino), and the tomb of Abp. Brago by Andrea Fusina (1486; right transept). The 14 pilasters are adorned with figures of saints by Daniele Crespi (1622). The ceiling of the sacristy was painted by Borgognone.

The *Conservatory of Music* occupies the old monastery buildings. — In the vicinity is the Gothic monastic church of San Pietro in Gessate (Pl. G, 5), built about 1480, containing much defaced frescoes by Bern. Buttinone and Bern. Zenale, and the monument of Ambrogio Grifo (d. 1493) by O. Solari. The cloisters, with two early-Renaissance courts, are now occupied by the *Orfanotrofo*, or orphanage.

At the E. end of the Corso di Porta Vittoria, near the gate of that name (Pl. H, 5; electric tramway, see p. 114), is a *Monument* commemorating the Cinque Giornate (p. 116), designed by Gius. Grandi (d. 1884) and unveiled in 1885.

We now return to the Corso Venezia. On the left, on this side of the canal, is the *Archiepiscopal Seminary* (Pl. F, G, 4), by Gius. Meda (1570), with a baroque portal and a fine court. In the Via del Senato, which diverges to the left by the Naviglio, is (No. 10) the *Palazzo del Senato* (Pl. G, 3; formerly *Pal. Elvetico*), built about 1600 by Fabio Mangone, now containing the provincial archives, in the court is a colossal equestrian statue of Napoleon III. (bronze), by Bartolagi. Adjacent, at the beginning of the avenue (*Roschetti*) leading to the Giardini Pubblici, is a marble statue of General Gius. Medici, the Garibaldian, by Bartaglia.

Farther on in the Corso Venezia, to the left, Nos. 59-61, is the

*Pal. Cioni* (Pl. G, 3), completed in 1861, with rich ornamentation in terracotta. On the right is the *Pal. Saporiti* (Pl. G, 3), another modern building, in the 'classicist' style, with reliefs by Marchesi. — A little farther on, to the left, stands the —

**Museo Civico** (Pl. G, 3), a tasteful Renaissance building of brick, erected in 1892-94 and containing the natural history collections of the city. Adm., see p. 115. Director, Prof. *Tito Vignoli*.

**GROUND FLOOR.** Room I. Collection of stones; by the exit-wall, minerals from Elba. — Room II. Fossils of Lombardy, including a cave-bear (*Ursus spelaeus*). — Room III. Fossils from the Pampas of S. America (*Megatherium*, *Glyptodon*, etc.), from New Zealand (*Dinornis Maximus* or *Moa*, an extinct bird of gigantic size) and elsewhere. — Rooms IV-VI Mammalia (skeletons, stuffed beasts, etc.).

**FIRST FLOOR.** Rooms I-V. Ornithological collection (*Raccolta Turati*, about 25,000 specimens). — Room VI. Collection of reptiles, founded by Jan (d. 1866).

The *\*Giardini Pubblici* (Pl. F, G, 2, 3), between the *Corso Venezia* and the *Via Manin*, are probably the most beautiful public park in Italy, with their tasteful flower-beds, their ponds, and their picturesque groups of venerable trees. In the older part of the park (1786), near the new Museo Civico, are bronze statues of *Ant. Stoppani*, the geologist (1824-41; by Fr. Confalonieri), and *Gen. Gius. Sirtori* (by E. Butti). On a small island in the middle is a marble statue of the Milanese poet *Carlo Porta*, by Puttinati. The W. portion of the park, laid out in 1856, is embellished with a bronze statue of *Ant. Romini* (p. 181), by Franc. Confalonieri (1895). — The high-lying N. portion of the gardens, known as the *Montemerio*, has a *Café-Restaurant* and a bronze statue of the patriot *Luigiano Mamara* (d. 1859), by Barzaghi (1894). It is skirted by the chestnut avenue of the *Bastioni di Porta Venezia* (Pl. G, F, 2, 1).

On the S. side of the park, in the *Via Palestro*, is the *Villa Reale* (Pl. G, 3), erected by L. Pollack for Gen. Belgiojoso in 1790 and containing a few works of art. — In the *Via Manin* stands the *Palazzo Melzi*, containing paintings by Cesare da Sesto, etc. — *Piazza Cavour*, see p. 122.

### f. The Cemeteries.

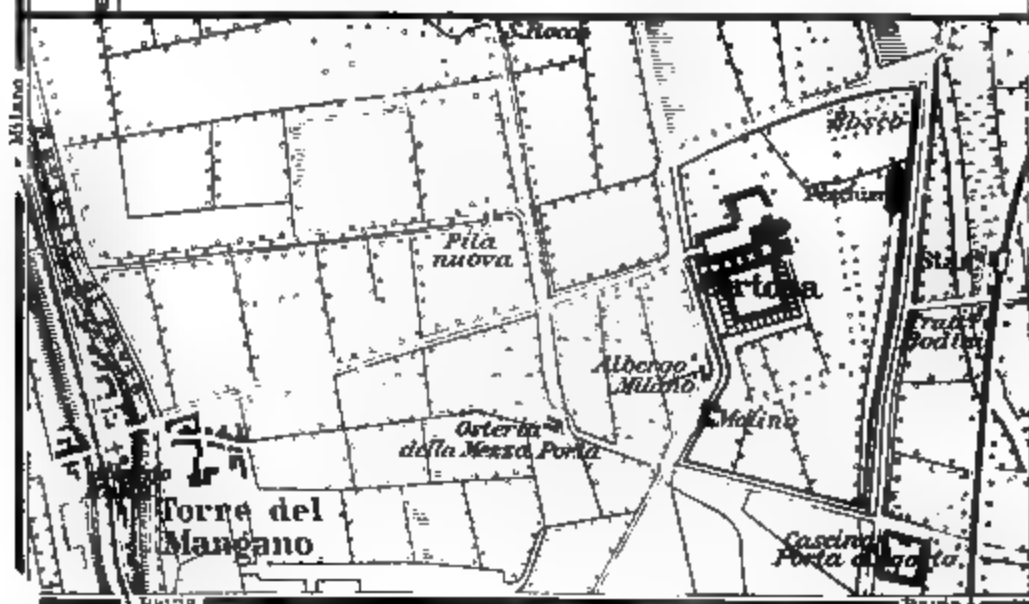
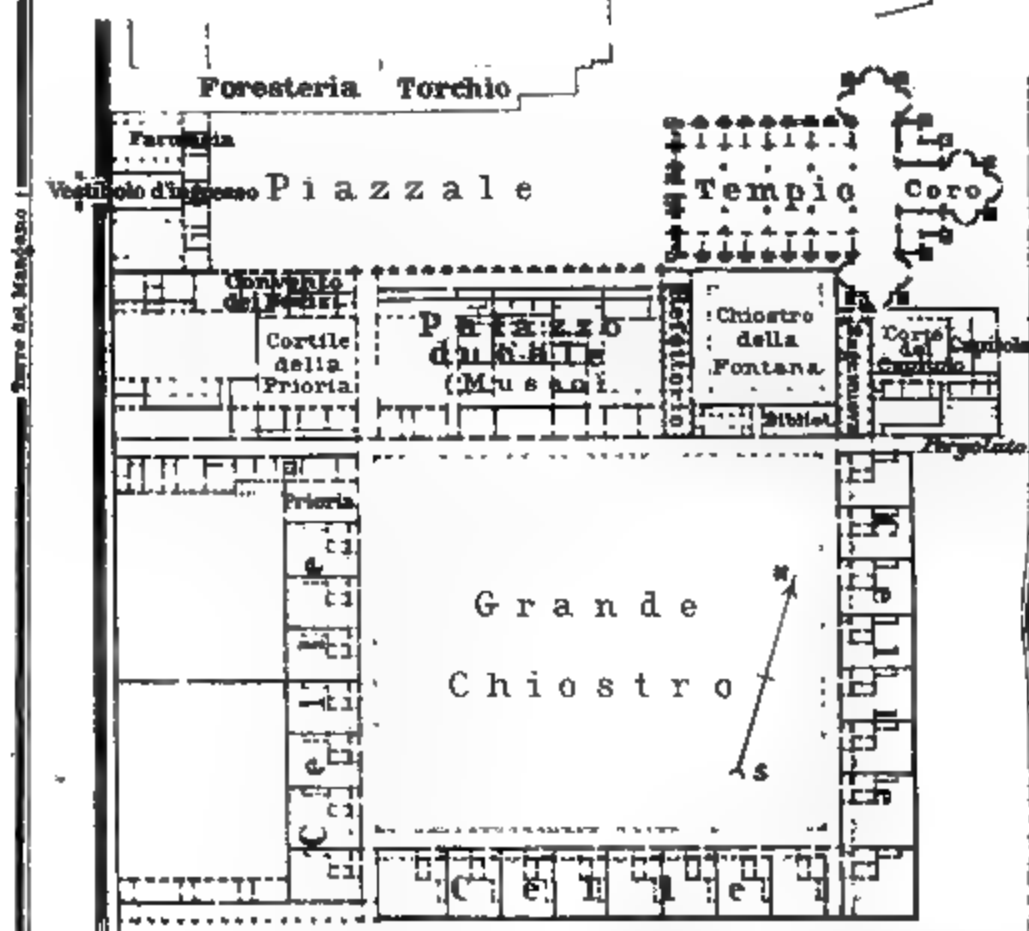
To the N.W. of the city, outside the *Porta Volta* (Pl. C, D, 1) and at the terminus of the electric tramway No. 4, mentioned at p. 118, lies the *\*Cimitero Monumentale* (closed 12-2), designed by C. Maciachini, 50 acres in area, enclosed by colonnades, and one of the finest 'campi santi' in Italy. (The guide, who speaks French, demands a fee of 1½ fr. for each person.) Fine view of the Alps. The numerous and handsome monuments form a veritable museum of modern Milanese sculpture. In the last section is situated the *Uffizio di Cremazioni*, presented to the town in 1876 (inspection ticket).



**CERTOSA DI PAVIA**

1:3.000

0 10 20 30 40 Metri



1:25.000 0 10 20 30 40 Metri

The *Cimitero di Musocco*, 3 M. to the N.W. of the *Porta del Sempione* (p. 133), was laid out in 1806 and is twice the size of the *Cimitero Monumentale*. It is reached either by the *Corso del Sempione* (Pl. B, A, 1) or by the *Corso al Cimitero di Musocco* (electric tramway), beginning at the *Piazza San Michele*, to the W. of the *Cimitero Monumentale*.

#### Excursion from Milan to the Certosa di Pavia.

To visit the *Certosa di Pavia* we may use either the *RAILWAY* to *Casale*, on the *Pavia-Voghera* line, or the *Pavia Stream Tramway* as far as *Forte di Monforte*. The railway starts from the Central Station and takes  $\frac{1}{2}$ -1 hr (fares 3 fr 30, 2 fr 30, 1 fr 50 c.; return-fares 4 fr 75, 3 fr 50, 1 fr 80 c.). The tramway starts about every 2 hrs. from the *Porta Ticinense* (Pl. D, 8), electric tramway from the *Piazza del Duomo*, see p. 114) and takes  $1\frac{1}{2}$ -1 $\frac{3}{4}$  hr (return-fares 2 fr 40, 1 fr 80 c., or, incl. omn. to the *Certosa*, 2 fr 70, 1 fr 80 c.). The whole excursion takes  $\frac{1}{2}$  day.

The district traversed between Milan and Pavia consists of alternate stretches of rice-fields and underwood and offers little of interest. At (4 $\frac{1}{2}$  M.) *Rogorodo* the *RAILWAY* diverges to the S. from the line to *Piacenza* (p. 333). — 6 $\frac{1}{2}$  M. *Chinaveville Milanese*, with its Cistercian Church, a fine brick edifice with a lofty domed tower, in the so-called Romanesque Transition style, dedicated in 1231, but partly modernised. The interior is adorned with frescoes by Milanese painters of the 16th cent. and contains choir-stalls of 1405. — 9 $\frac{1}{2}$  M. *Locate*; 12 $\frac{1}{2}$  M. *Villanapptore*.

17 $\frac{1}{2}$  M. *Stazione della Certosa* (*Trattoria Bodini*), whence two routes lead along the enclosing wall (right and left) to the entrance (W. side) of the *Certosa* (walk of  $\frac{1}{4}$  hr.; omn., 30 or 50 c.). — On the S. side of the *Certosa* is the modest *Abb. Milano*.

The *Stream Tramway* follows the highroad and passes *Simone*, with an ancient castle, in which the jealous Duke *Filippo Maria Visconti* caused his noble and innocent wife *Beatrice di Tenda* (p. 45) to be put to death in 1418. The station of *Forte di Monforte* (*Abb. Italia*, clean, dcl. 2 $\frac{1}{2}$ , D 4 fr, wine included), on the *Naviglio di Pavia* (p. 100), lies about  $\frac{1}{2}$  M. to the W. of the *Certosa* (omn. 20 c.).

The *Certosa di Pavia*, or Carthusian monastery, the splendid memorial of the Milan dynasties, was begun in 1396 by *Gian Galeazzo Visconti* (p. 111) in fulfilment of a vow made by his wife *Catharina*. The monastic buildings were practically completed about 1450, under the direction of *Bern. da Venezia*, *Cristof. da Comigo*, and others; while the church, originally begun in a N. Gothic style, reflecting the influence of Milan Cathedral, was continued after 1453 by *Guiniforte Solari* (d. 1481) in the Lombard Transition style, with exterior arcading and elaborate terracotta ornamentation. Between 1491 and 1499 *Giov. Ant. Amadeo* and numerous other sculptors shared in the embellishment of the façade of white marble (from *Carrara* and *Candoglia*, p. 179), which was finally completed (lower part only) by *Ben. Braccio* and others in 1507. The monastery, suppressed under Emperor Joseph II. in

1782, was restored to its original destination in 1844 and presented to the Carthusians. Since the suppression of the Italian monasteries (1806) it has been maintained as a 'National Monument'.

An inspection of the Certosa, which is open from 8 to 5.30 in summer and from 9 to 4 in winter (on Sun. & holidays 10-2), takes 1½-2 hrs. (adm. 1 fr., Sun. free; guide imperative, gratuities forbidden).

Beyond the VESTIBULE (ticket-office), with sadly-damaged frescoes by Bern. Lenti (SS. Sebastian and Christopher) and others, we enter the PIAZZALE, or fore-court, surrounded by the former *Farmacia* or laboratory (now a liqueur-distillery), the *Foresteria*, or pilgrims' lodging-house, and the *Palazzo Ducale* (now a Museum, p. 145), built about 1625 by Ricchini for distinguished visitors to the monastery. On the E. side of the court rises the celebrated façade of the church.

The \*\*FACADE, unquestionably the finest example of early-Renaissance decorative work in N. Italy, is perhaps the most masterly creation of its kind of the 15th century. Its design, independent of the antique orders of architecture, is in the Lombard-Romanesque style of graduated church-fronts, with projecting pillars and transverse arcades, while within these well-defined structural features it embraces a wonderful and judiciously distributed wealth of ornament. — The plinth is adorned with medallions of Roman emperors, above which are reliefs representing Biblical history and scenes from the life of Gian Galeazzo (including the transference of the bones of the founder to the Certosa in 1474). Below the four magnificent windows is a row of angels' heads, and above them are niches with numerous statues. A relief by the main portal represents the dedication of the church in 1497.

The beautiful and spacious \*INTERIOR has a purely Gothic nave, supported by eight handsome pillars, with aisles and 14 chapels, while Renaissance forms begin to appear in the transepts and choir (each with a triple apsidal ending) and in the dome above the crossing. The originally handsome decorations designed by Borgognone and the fine stained-glass windows of the 15th cent. have nearly all disappeared. Most of the altar-pieces and the present florid enrichments of the chapels date from the 17th century. The beautiful choir-screen of iron and bronze was executed about 1660 by Fr. Villa and P. P. Ripa. The mosaic pavement, originally laid down by Rinaldo de Stauris (1450), was restored in 1850.

We begin in the LAYR AISLE. 2nd Chapel. Altar-piece by Perugino, of which only the central part, above, representing 'God the Father,' is original, the other parts being now in the National Gallery in London. Adjacent are the four great Church Fathers, by Borgognone. In the 6th Chapel: Borgognone, St. Ambrose with four other saints (1480). LAYR TRANSEPT: Figures of Lodovico Moro and his wife Beatrice d'Este (d. 1497), from the demolished monument of the latter, one of the chief works of Crist. Solari, brought in 1804 from Santa Maria delle Grazie in Milan (p. 135) and restored in 1891. In front of the altar is a handsome bronze candelabrum by Ann.

Paintings of Milan (1490). The ceiling-fresco is by *Bergognone*: Coronation of the Virgin, with the kneeling figures of France, *Sforza* and *Lothario II Moro*.

The Old Sacristy, to the left of the choir, has a fine marble portal with seven relief-portraits of the Visconti and *Sforza* families; in the interior is a fine carved ivory altar-piece, in 66 sections, by *Soldi*, *defti Embriani* of Florence (1400). — The Choir contains a fine marble altar by *Amor Volpi* and others (1508); beneath, in front, is a charming small relief-medallion of the Descent from the Cross. The Choir Stalls are adorned with inlaid figures of apostles and saints, executed by *Paoluccio da' Marchi* (1405) from drawings by *Bergognone*. — The door to the right of the choir, handsomely framed in marble and with seven relief-portraits of Milanese princesses, leads to the Lavabo, which contains a rich fountain by *Atto Maffioli* of Carrara (1480). The stained glass dates from 1477. To the left is a fresco by *Bern. Lotini* (Madonna with the coronation).

Next Treasury magnificent Monument of Gian Galeazzo Visconti, begun in 1494-97 by *Giov. Cristoforo Romano* and *Don Briosio*, but not finished until 1502 (by *Galeazzo Alessi* and others). The ceiling-frescoes, by *Bergognone*, represent Gian Galeazzo, holding the original model of the church, and his sons kneeling before the Virgin. — The adjoining SACRISTIA NUOVA, or ORATORIO, has a large altar-piece, an 'Assumption' by *A. Solario* (completed in 1576 by *Bern. Campi*). Over the door, Madonna enthroned, with two saints and angels, by *Bern. Montagna* (1480), the side pictures are by *Bergognone*. In the dark-wood are fine choir-books of 1551 and 1557.

An elegant early-Renaissance portal leads from the right transept to the 'FACCE CROISTERS' (Chiostro della Fontana) which possess slender marble columns and charming decorations in terracotta by *Stefano de' Biondi* (1485-78). Fine view from the front of the Barnocourt (W side) of the side of the church and the S transept. — Around the GRAY CROISTERS (Grande Chiostro), which also have fine terracotta decorations by *Stefano de' Biondi*, are situated 24 small houses formerly occupied by the monks, each consisting of three rooms with a small garden.

We now re-enter the church. RIGHT AISLE. In the 2nd Chapel: *Guarino*, Madonna enthroned, with two saints (1641, injured). 3rd Chapel: *Bergognone*, St. *Brus* and four other saints (1491). The well preserved ceiling-decoration is by *Joa. de' Meis* (1491). 4th Chapel: *Bergognone*, 'Crucifixion' (1490). 5th Chapel: Altar-piece by *Mauro d'Alto* (1490); the four Evangelists above are by *Bergognone*.

The PALAZZO DUCALE (p. 144) has been occupied since 1801 by the *Carlean Museum*, containing paintings, sculptures, casts, objects found in 1880 in the tomb of Gian Galeazzo, etc.

The Dome cannot be ascended without a special 'permesso', obtained at the prefecture in Pavia.

Pavia, which lies 5 M. to the E. of the Certosa, and the railway thence to Voghera and Genoa, are described in II. 30.

## 20. From Milan to Como and Lecco.

### 1. FROM MILAN TO COMO VIA SARONNO.

20 1/2 M. RAILWAY (Ferrovia Nord) in 1 1/4-1 1/2 hr. ( fares 3 fr. 60, 2 fr. 20, 1 fr. 60; return-fares, 5 fr. 20, 3 fr. 20, 2 fr. 20; ). — At both the Stations *Ferrovia Nord* and the town office (p. 152) through and return tickets may be procured for Brunate, Camobbio, Cadenabbia, Bellagio, Menaggio, Bellano, and Colico.

As far as (3 M.) *Dovio*, see p. 152. Farther on we enjoy a good view of the Mts. Rosa group, to the left.

19 1/2 M. Saronno (702 ft., *Albergo Madonna*, *Lago d'Oro*), a large village on the *Lara*, with 9652 inhab., known in Italy for its excellent gingerbread (*amaretti*). — A quadruple avenue of plane



trous leads W. from the station to the SANTUARIO DELLA BEATA VENERUN, a celebrated pilgrimage-church, built at different times between the end of the 15th and the end of the 17th cent., chiefly in a pompous baroque style. It contains a series of admirable *Frescos*.

The paintings in the interior of the dome represent a concert of angels, and are by *Giordano Ferreri*. Round the drum are several wooden statues by *Andrea Pissino*. The *frescos* immediately below the drum are by *Lumi*, three in the west section by *Cesare del Mugno* and *Bernardino Luini* (St. Rochus and Sebastian). The remaining *frescos* are all by *Luini*, who, as the story goes, sought an asylum in the sanctuary of Saronno after killing a man in self-defence, and had to work at the bidding of the monks. In the passage leading to the choir are depicted the Marriage of the Virgin and Christ among the doctors; in the choir itself, the Adoration of the Magi and the Presentation in the Temple. Above, in the panels and lunettes, are *Sibyls*, *Evangelists*, and *Church Fathers*. A small apse built out from the choir contains paintings of "St. Apollonia to the right, and "St. Catharine to the left, each with an angel.

Saronno is a station on the line from Novara to Seregno (p. 64).

— From Saronno to Varese and Laveno, see R. 25

26½ M. *Grandate* (p. 161). — 27½ M. *Camerlata* (p. 148), at the foot of a mountain-cone (1414 ft.), bearing the ruined *Castello Boradello*, the residence of Frederick Barbarossa in 1176. — We descend, enjoying a pretty view of Como and Brunate, to (28 M.) *Como Borghi*. 28½ M. *Como Lago*, the main station, on the bank of the lake (p. 148).

#### b. FROM MILAN TO COMO AND LECCO (Colico) VIA MONZA.

FROM MILAN TO COMO, 20 M., railway (*Stato Medterraneo*) in 1-1¼ hr. (fares 5 fr. 40, 3 fr. 90, 2 fr. 40 c.; express, 6 fr. 15, 4 fr. 30 c.). Through and return tickets may be obtained at the Central Station of Milan and at the *Agencia Internacional* (p. 112) for *Tremotto*, *Cadenabbia*, *Bellagio*, *Menaggio*, and *Colico*. — FROM MILAN TO LECCO, 23 M., railway (*Am Medterraneo*) in 1½ hrs. (fares 5 fr. 95, 4 fr. 15, 2 fr. 65 c.; express, 6 fr. 55, 4 fr. 55 c.), to *Colico*, 26 M., in 2½-3¼ hrs. (fares 10 fr. 45, 7 fr. 25, 4 fr. 70 c.; express, 11 fr. 55, 8 fr. 5 c.).

There is also an *Electric Railway* to Monza (9½ M., in 1 hr.; fares 70, 45 c., return 1 fr. 10, 30 c.), with trains every ½ hr., starting in Milan at the *Piazza del Campo Santo* (p. 120), on the N. side of the cathedral, and running via the *Corso Loreto* (Pl. H. 2, 1) and the plane-tree avenue of the *Viale Monza*. The principal intermediate stations are *Prosecco*, with a large brass foundry, and *Sesto* (see below), commanding a view of the Alps. At Monza there are stopping-places at the railway-station, in the *Piazza Roma*, and near the royal palace.

The lines to Como and Lecco are identical as far as Monza and traverse a fertile and well-irrigated plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize. — 4½ M. *Sesto San Giovanni*.

8 M. *Monza*. — *Metals*. *ALB. DEL CASTELLO e FALCONE*, at the station; *ALB. BISTON. DEL PARCO*, with garden, 1 M. from the station, opposite the entrance to the palace park. — *Cabs*. For drive ¼ fr.; per ½ hr. in the town 1 fr., each addit ½ hr. 70 c.; outside the town 2 and 1 fr.

*Monza* (532 ft.), a town on the *Lambro*, with 19,000 inhab., has been the coronation-town of the kings of Lombardy since the 11th cent. (comp. p. 186). Leaving the station and following the

## Ferrovie e Tramvie nei Dintorni di Milano

## Keywords

## Therapeutic

**Abstract**

**Lower North Atlantic**

**2. Kowars**

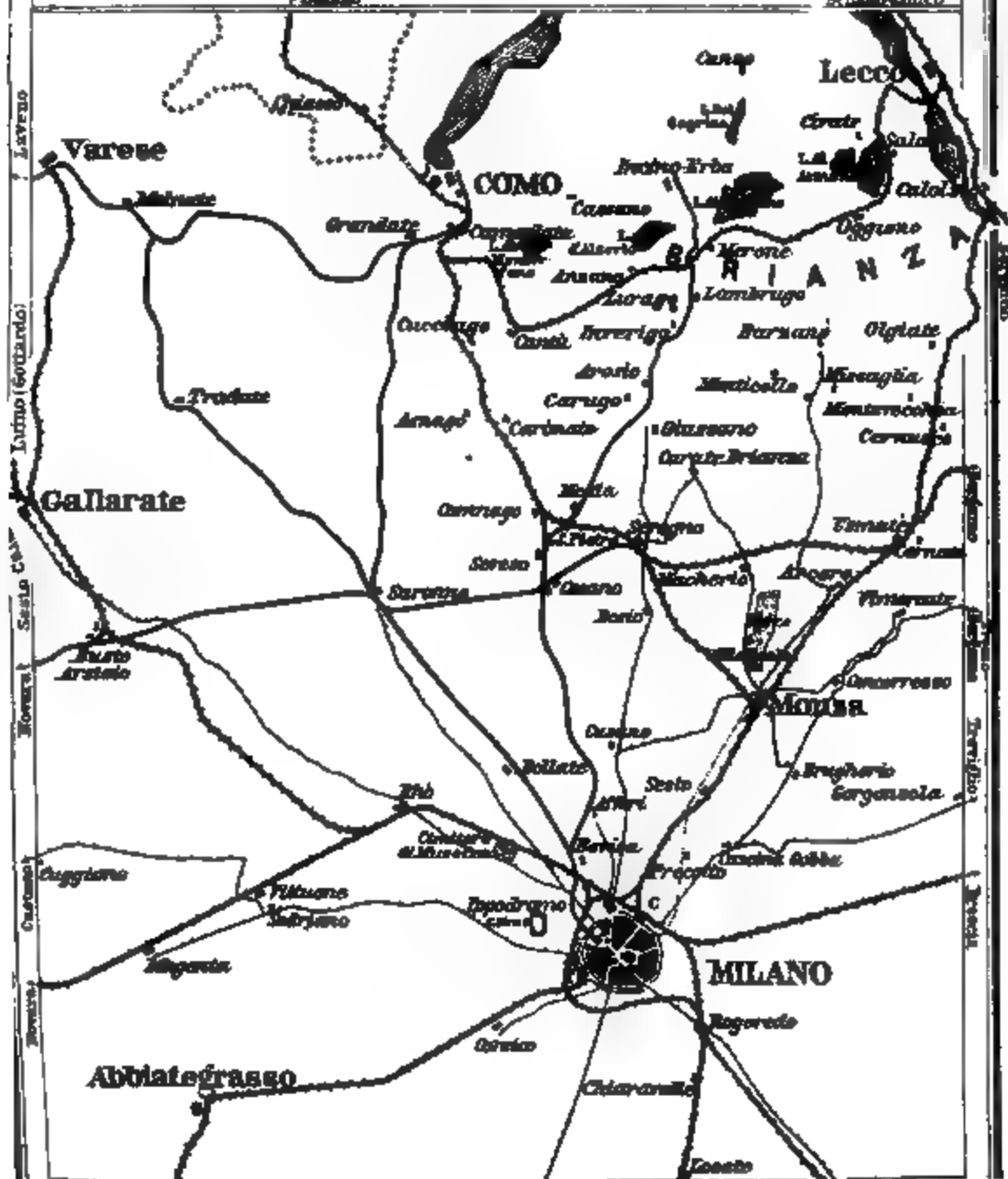
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## References



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Via Italia to the right, we pass the church of *Santa Maria in Istrada* (second on the right), with a Gothic brick façade of 1398, and in 10 min reach the Piazza Roma, the centre of the town, with the handsome Gothic *Municipio* or town-hall, also called *Palazzo Arengario* (19th cent.) — A few paces distant is the Piazza del Duomo, in which rises the —

**CATHEDRAL** (*San Giovanni*), the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style by *Matteo da Campione* on the site of a church founded in 590 by the Lombard queen Theodolinda and afterwards replaced by a Romanesque structure. The interior, with both aisles flanked by chapels, has been almost entirely modernized since the 17th century. The fine façade was restored in 1899-1901. Above the portal is a very curious relief representing Queen Theodolinda amid her treasures; below, the Baptism of Christ.

**IRVINGTON** In the E transept is a relief representing the coronation of a German king from the former imperial gallery of *M. da Campione* (now the organ loft) — The chapel to the left of the choir, restored in 1880, contains the plate sarcophagus of Queen Theodolinda (14th cent.) and frescoes of scenes from her life by *Simontori* (1444). Here also is preserved the celebrated *Iron Crown*, supposed to have been the royal crown of the Lombards, with which the German emperors were crowned as kings of Italy, from the 13th cent. onwards. This venerable relic was used at the coronation of the Emp. Charles V. in 1550, of Napoleon at Milan in 1805, and of Emp. Ferdinand I. in 1835. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the Empress Helena from Palestine. In its present form it is, perhaps, a work of the 12th century. In 1858 it was carried off by the Austrians, but after the peace of 1866 it was restored. (Fee for seeing the crown and treasury, 5 fr.) — The *Treasury* (see 1 fr.) contains several objects of historical interest: a hen with seven chickens in silver-gilt (on a modern copper base), perhaps representing Lombardy and its seven provinces, executed by order of Queen Theodolinda; the queen's crown, fan, and comb; a richly-adorned book-cover with an inscription of Theodolinda; two diptychs of the 4-6th cent.; reliquary of *Berengarius*, point of sapphire, with a stem of Gothic workmanship; Gothic goblet of Gian Galeazzo Visconti; Gothic earrings in ivory — In a wall-room of the old cemetery, on the N. side of the cathedral, is the mummy of *Ezzano Visconti* (d. 1418), shown by the verges.

In the Via *Matteo da Campione*, in the N.W. part of the town, a *Memorial Chapel* is to mark the spot on which King Humbert was assassinated, on July 29th, 1900.

To the N. of the town, about  $\frac{3}{4}$  M. from the Piazza Roma, lies the *Castello Reale*, formerly the royal summer-palace, in an extensive and beautiful park, traversed by the Lambro. The mansion, in the 'classicist' style, was built about 1777 by *Gius. Piermarini* for Archduke Ferdinand, Governor of Lombardy. A drive in the park is attractive (entrance near the electric tramway terminus,  $\frac{1}{4}$  M. to the left of the Castello), cyclists are restricted to the main avenue.

From Monza to Seregno, 21 M. steam-tramway in  $\frac{2}{3}$  hr. The chief intermediate stations are (8 $\frac{1}{2}$  M.) *Piacente* and (13 $\frac{1}{2}$  M.) *Fresco colli Adia* (145 ft.), with the picturesque ruins of a Castle of the *Fisconati* (adm. 50 c.), in which *Giov. Galeazzo* (p. 111) confined his uncle *Bernabò*. The *Mon-*

stream (p. 118) diverges here, and its old sluices are said to have been constructed by Leonardo da Vinci. — *Sargano*, see p. 103.

Other steam-tramways run from Monza to Sarpensola (famous for its cheese), Presepio, and Caravaggio (p. 127); past the royal park to *Maccheto* and (7½ M.) *Carate Brianza*, and via (5½ M.) *Arona* (p. 161) and (11 M.) *Montello* (1220 ft.; Alb. Monticello), a summer-resort, to (12½ M.) *Saravato* (1240 ft.).

The lines to Como and Lecco divide at Monza. The former line runs to the N.W., affording pleasant views, to the right, of the fertile *Brianza* (p. 162), with its numerous country-residences. Two tunnels. 11 M. *Lisone-Muggiò*. To the right rises the long, indented *Monte Rosogno* (p. 151), to the left of which are the *Monte Grigna* and the mountains reaching to the *Splügen*.

14½ M. *Soragno* (735 ft.), a town with 12,060 inhabitants.

From *Soragno* to *Bernate*, 26 M., railway is 1½-1¾ hr. (from 4 fr. 65, 3 fr. 80, 2 fr. 10 c.) — 8½ M. *Domate-Carnate* (p. 151). — Beyond (13 M.) *Paderno d'Adda* (870 ft.) the railway crosses the *Adda* (p. 154) by the *Ponte di Paderno*, a single bold iron archway, 275 ft. above the level of the water. Below the bridge the stream forms a series of rapids (*rapids*). Adjacent is a dam, 120 yds. long, constructed by the Edison Co. (p. 119) in 1897 to conduct the water into the *Acquedotto di Paderno* (1½ M. long), which conveys it, partly underground, to the *Electric Works*, 60 ft. above the level of the *Adda*, which furnish the motive power (ca. 12,000 horse-power) for the tramways and lighting of (23 M.) *Milan*. — 20 M. *Ponte San Pietro Lecco* (p. 155). — 25 M. *Sargano*, see p. 155.

From *Soragno* to *Neera*, see p. 64.

From (18 M.) *Cannago* a branch-line diverges to *San Pietro* (p. 152). 20½ M. *Cortivate*; 21½ M. *Conte-Arnago*. Tunnel. 24½ M. *Cusnago*; 27 M. *Albate-Carnate* (p. 146). — 30 M. *Como* (*Stazione San Giovanni*, see below).

**Como.** — *Arrival.* The *Stazione Como San Giovanni o Mattaromani*, the principal station (St. Gotthard Railway), is ½ M. to the S.W. of the quay (ca. 30 c., included in through tickets). — The *Stazione Como Lago* or *Forata Nord* lies 100 yds. to the S. of the quay (branch-lines to *Saravato* and *Milan*, p. 155, and to *Varese* and *Lavico*, p. 161). — The *Stazione Como Borghi*, a third station, is of no importance to tourists.

**Hotels** (all near the harbour). *Gr. Hôt. Piazze* (Pl. p.), *Longo Lario di Levante*, a comfortable new house of the first class, R. 27, B. 1½, ddj. 3, D. 5, meals ½, pens. from 3, ca. 1-1½ fr. (closed Dec. 1st-Feb. 10th). — *Gr. Hôt. Volta* (Pl. v.), R. 3-5, B. 1½, ddj. 3, D. 4, pens. 8-10, ca. 1 fr. — *Metropole au Lac* (Pl. m.) R. 2-5, B. 1½, ddj. 2-3, D. 4, pens. 8-12, ca. 1 fr.; *Italia* (Pl. i.), R. 2-4, B. 1½, ddj. 2-3, D. 4, pens. 7-9, ca. ¾ fr.; *Hôtel-Pension Bellevue* (Pl. b.), R. 2-5, B. 1½, ddj. 2-3, D. 3½ (both incl. wine), pens. 8-10, ca. ¾ fr.

**Restaurants.** *Hôt. Bellevue (Maritime)*, *Ristorante della Archetto* (with bedrooms), two frequented establishments in the *Piazza Cavour*. — *Caffè, Studio, Cavour* (at the Hôt. Metropole). *Platz*, all in the *Piazza Cavour*; *Restorante Piazza del Duomo*, *Caffè del Duomo*, adjoining the Hôt. Piazze on the W.

**Baths** (*Agua*), adjoining the Hôt. Piazze, with cafe (see above); take baths by the *Giardini Pubblici* (also warm and vapour baths). — *Post & Telegraph Office*, *Via Unione*. — *Photographs*, etc. *Platz*, *Via Piazze 4*.

**Excursions** from the *Stazione Como Borghi* (see above) to the *Cable Railway* (10 c.), to *Carnate* (p. 155, 20 c.; electric line projected). — **STRAUSSBOAT** to *Carnate*, *Torno*, and *Motrone*, 6 times daily (10 c.).

**Cable Railway** (*Ponticello*) from the *Barco San Agostino*, ½ M. to the N. of *Stazione Como Lago*, to *Brusio* (p. 157), every ½ hr. (fares in



historic and Roman antiquities; a collection of coins; engravings of Volta and others; local curiosities, etc.

The old *Town Wall* is intact except near the lake, on the S.E. side are three well-preserved towers, that in the middle, the *Porta Torre*, now known as the *Porta Vittoria*, being a massive five-storied structure. Outside the gate, in the *Piazza Vittoria*, is a bronze *Statue of Garibaldi*, by Vela (1860). — In the *Viale Varese*, a promenade shaded with plane-trees and skirting the S.W. town-wall, is the church of *Santissima Annunziata*, of the 17th cent., also known as the *Chiesa del Crocifisso*, from a miraculous image.

Farther on, on the slope of the mountain on the other side of the *Costa*, is the fine old *Basilica Sant' Abbondio*, originally a Lombard structure of the 8th cent., rebuilt in the 11th cent., and restored in 1803-88. Beneath it the remains of a church of the 5th cent. have been found.

**Excursions.** The *Castello Suardello* (p. 149), reached from the *Piazza Vittoria* in 1½ hr. by the *Via Elleno* (to the S.) and then by a tolerable footpath, is an excellent point of view. — On the W. bank of the lake, on the beautiful road to (P. 1/2 M.) *Cornobbio* (p. 155), just beyond the  *Borgo Sant' Agostino* or N.W. suburb of Como, lies the *Villa I Côme* (Duca Visconti Modrone) the largest on the lake, with fine rooms and a charming garden (visitors admitted). — Another fine road, traversing the *Borgo Sant' Agostino*, leads along the E. bank of the lake and thence, on the hillside, high above the lake, to *Stavo* and (5 M.) *Torno* (p. 155).

A *Cable Railway* (½ M. long, its steepest gradient 65 100; fares, see p. 149), passing through a tunnel 125 yds. long, leads from the N. end of the *Borgo Sant' Agostino* to (20 min.) *Brunate* (2320 ft.; *Grand Hotel Brunate*, with hot air heating, R. 85, B. 1½, 40; 3. D. 2, pens. 8-11 fr.; *Bellevue*, R. 2, 40; 2. D. 2, pens. 7 fr., local wine, *Gran Ristorante Spina*, 40; 2. D. 8 fr.), which commands a superb view of the plain of Lombardy as far as Milan, and of the Alps to the E. (best light in the morning). — Several pleasant walks (guide posts and benches) to the W. to the (10 min.) *Fontana Pissarello*, (2000 ft.), with a view of *Cornobbio* and *Monte Blenio*; to the N.E. to (20 min.) *San Maurizio* (2590 ft.; *Alb. Hotel. S. Maurizio*) and the *Tro (rocc)* (2370 ft.). More comprehensive views are commanded by the *Pizzo di Torno* (3780 ft.), 1½ hr. to the E. of S. Maurizio, and by the (2 hrs.) *Monte Boletto* (3000 ft.).

From *Como* to *Bellagio* via *Esna*, about 26 M., one-horse carriages in 6-8 hrs. (30 fr.); electric line to *Lecco* via *Erba* projected. The road, which will also repay the pedestrian, ascends the valley of the *Costa*. The lake is concealed by the spur of the *Monte Boletto*. In the church of *Camagno Volto* (a little to the W. of the road) is the tomb of *Volta* (p. 149). Farther on, to the S. of the road, rises the jagged crest of *Monte Fune*, near a little lake. Near *Osorno* (1885 ft.) is a leaning campanile. Beyond *Albiate* (1845 ft.) we enjoy a view of the *Pian d'Arno*, with the lakes of *Alcorno*, *Parione*, and *Annosa*, dominated on the E. by the *Grand di Cuore* (p. 155) and the rugged *Assopora* (p. 151) — 11 M. *Arno*, and thence to *Bellagio*, see p. 151.

From *Como* to *Lecco*, 26 M., railway (*Linea Mediterranea*) in 1½-2 hrs. (4 fr. 00, 3 fr. 45, 2 fr. 30 c.). — 3 M. *Albiate Camerata*, see p. 149; 7½ M. *Orona*; 11 M. *Annosa del Arno*. To the left lies the *Lago d'Alcorno*. — 10½ M. *Merone-Pissarello*, the junction of the Milan and *Erba* line (p. 151). — 12½ M. *Castello Arno*, on the S. bank of the *Lago di Pusiano*. — 10½ M. *Oppiano*, at the S. end of the *Lago d'Annosa*. The train then runs along the E. bank of this lake. — 22 M. *Isola di Surro* is the station for the village of *Gallarate* (1210 ft.), 1½ M. to the E., the best starting-point for

an ascent of *Mte. Barro* (3100 ft.). A good bridle-path (horses 3½ fr., incl. fee) ascends to the (2 hrs.) *°AB. di Monte Barro* (2780 ft.), a quiet resort with a large garden, whence a walk of ½ hr. brings us to the top. The magnificent view embraces the Brianza (p. 152), the Lake of Lecco (p. 153), the Val Ossana, and its mountains. The descent may be pleasantly made to (1½ hr.) *Melgrate* (p. 152), passing a finely situated pilgrimage-church. — The Lago d'Annone is connected with the Lake of Lecco by the *Attorte*, the course of which we follow beyond (2¾ M.) *Osnate*. The *Mte. Rategone* (see below) is prominent to the E. — 25½ M. *Valmadrera*. The train then penetrates a tunnel, crosses the wide *Adda*, and reaches (26 M.) *Lecco*.

From *Como* via *Varese* to *Lecco*, on the Lago Maggiore, 32 M., railway (*Parrocchia Nord*) in 2¾ hrs. (fares 5 fr. 40, 3 fr. 50, 2 fr. 70 c.), to *Varese*, 15 M., in 1¼ hr. (fares 3 fr. 10, 2 fr. 10, 1 fr. 00 c.). — As far as (9 M.) *Grandate*, see p. 145. Our line runs to the S.W. with a view of *Monte Bisbino* (p. 155) and *Monte Generoso* on the right. We descend to (1 M.) *Lurate-Cucinate*, and then ascend through wood (birch-trees, etc.) to (12 M.) *Solfina* (1480 ft.), the highest point of the line. In the foreground appears the *Campo de Fiori* (p. 157). — 15 M. *Mofanis* (p. 158), the junction of the *Milan-Beromonte-Varese* line. — 18 M. *Varese* (change carriages), and thence to (32 M.) *Lecco*, see p. 150 and R. 20.

From *Como* to *Monte Generoso* and *Lugano*, see pp. 14-12.

The RAILWAY FROM *MONZA* TO *LECCO* skirts the S.E. slopes of the beautiful range of hills of the *Brianza* (p. 152). — 12½ M. (from *Milan*) *Arcore* (830 ft.), see p. 148. — 15½ M. *Usmate-Carnate* is also a station on the line from *Segrate* to *Bergamo* (p. 148). — 19 M. *Cernusco-Merate*. The village of *Merate* (945 ft.; *Albergo del Sole*), 1 M. to the E. of the station, was formerly fortified; pretty villas.

From *Cernusco* a pleasant excursion (1 hr.) may be taken to the lofty *Montevescia* (1572 ft.; poor *Osteria*, but good wine). The church of *Montevescia* commands an excellent view of the Lombard plain, *Milan*, *Cremona*, *Novara*, and part of the *Brianza*, etc. Pleasant return-route by *Misoglio*, with a guide, 1½ hr.; thence to the W. to (½ hr.) *Montecello* (p. 148).

21 M. *Originate-Molgora*. Beyond a tunnel a view of the valley of the *Adda* is obtained to the right. The train descends, crosses the river, and joins the *Lecco and Bergamo* line (p. 198) at (27½ M.) *Calolzo*, near the small *Lago di Originate*. — Thence we skirt the E. bank of the *Lago di Garlate*. — 30 M. *Magglianico*, with a prettily situated hydropathic establishment.

32 M. *Lecco*. — Hotels (with electric light and hot-air heating). *ALBERGO-RISTORANTE MARCONI*, at the pier, R. 2-5, E. 1½, pens. 3 fr.; *GR. HÔT. BELLEVUE AU LAC*, new; *CROCH. DI MALTA ED ITALIA*, R. 1½-3, E. 1½, pens. 3, om. ½ fr. — Rail. Restaurant, clean. — Omn. between the station and the pier 50 c.

*Lecco* (700 ft.) is an industrial town with 10,352 inhab. and silk, cotton, and iron manufactories, at the foot of *Mte. Rategone* (3100 ft.) and at the S. end of the *Lake of Lecco* or E. arm of the *Lake of Como* (p. 153), from which the *Adda* here emerges. Statues of *Garibaldi* and *Alessandro Manzoni* (b. in *Milan* 1786, d. 1873), the poet and head of the romantic school, both by *Confalonieri*, were erected in the piazza in 1884 and 1891. The pedestal of the latter is decorated with reliefs from *Manzoni's* 'I Promessi Sposi'. The *Ponte Grande* (vinea), a stone bridge of ten arches, constructed in 1335 by *Azzone*



Viacenti, spans the Adda to the S. of the town. Beyond the bridge the road forks: the left branch leads via *Pescate* and *Garlate* to *Olginate*, on the Lago di Olginate (p. 151); the right branch, passing the village of *Malgrate* (with many silk-factories) to the W. of *Lecco*, leads to *Como* (p. 148).

Pleasant walk to the hill of *San Gerolamo*, with a pilgrimage-church and a ruined castle ( $\frac{3}{4}$  hr.). Ascent of the *Monte Barro*, see p. 151 (car. to *Gallarate* S. with two horses 10 fr.). — Through the *Vai Sanzio* to *Bellano*, see p. 150.

The RAILWAY FROM *Lecco* to *Colico* (run by electricity) furnishes the shortest route between *Milan* and *Chiasso* (*Spilimbergo*, R. 4) and the *Vai Follina* (p. 151). It runs along the E. bank of the lake, passing through tunnels and over viaducts. 5 M. *Mandello-Tonnesio* (p. 153); 10 M. *Lecco* (p. 153); 14 M. *Porcile-Farvato* (p. 153); 18½ M. *Bellano* (p. 150); 19½ M. *Dorio* (p. 150). — 24 M. *Colico*, see p. 151.

Steamer from *Lecco* to *Bellagio* (*Como*), see p. 154. — Railway to *Bergamo*, see p. 153.

## 21. From Milan to Bellagio. The Brianza.

RAILWAY (*Servizio Nord*) from *Milan* to (27½ M.) *Incino-Erba* (starting from the *Stazione Ferrovia Nord*, p. 117) in 1½-2 hrs. (fares 4 fr. 25, 2 fr. 50, 1 fr. 50 c.). — HIGHROAD from *Erba* to (19 M.) *Bellagio*.

*Brianza* is the name of the undulating tract, between the *Lambro* and the *Adda*, stretching to the N. to the triangular peninsula which divides the *Como* and *Lecco* lakes (comp. p. 154). The soil is very fertile, and the whole district studded with villas peeping out from vines, orchards, and mulberry-plantations. In the centre are several small lakes (*Lago d'Annone*, *Pusiano*, *Segrino*, *Alserio*, and *Montorfano*).

The RAILWAY FROM *MILAN* TO *INCINO-ERBA* traverses a well cultivated and well watered plain. As far as (3 M.) *Bovisio* it coincides with the line to *Saronno* (p. 145). — 5½ M. *Cormano*. The train now ascends the right bank of the small *Seveso*. — 10 M. *Vareto* (590 ft.). — From (14 M.) *Seveso San Pietro* a branch-line diverges to (1¼ M.) *Corniglio* (p. 148), a station on the *Monza-Como* railway, which our line crosses near (15 M.) *Mada*. — Near (18½ M.) *Carugo-Glassano* the country becomes hilly. 20 M. *Arcoate* (985 ft.), pleasantly situated amid vine-clad hills, some of which are crowned with villages and country-houses. — 21½ M. *Inverigo* (1150 ft.), a pretty village, above the valley of the *Lambro*. On an eminence rises the *Rotonda*, one of the finest villas in the *Brianza*. The *Villa Crivelli* is famous for its cypresses. — Beyond (23 M.) *Lambrugo-Lurago* the train ascends the valley of the *Lambro*. — 25½ M. *Merone-Pontenuovo*, the junction of the *Lecco* and *Como* line (p. 150). The *Lago d'Alserio* is passed on the left and the larger *Lago di Pusiano* on the right. The train enters the charming plain of *Erba* (*Plan d'Erba*).

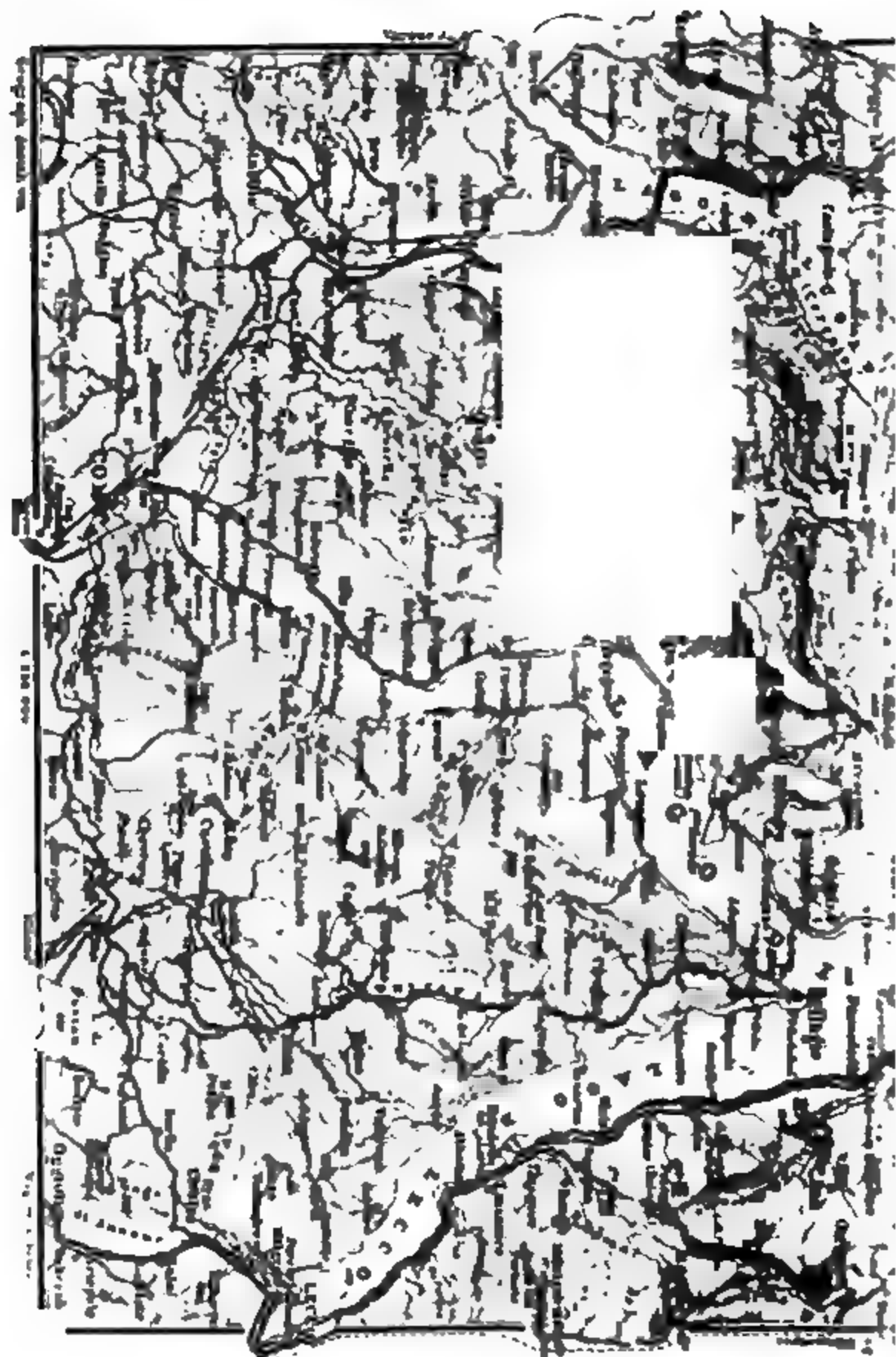
27½ M. *Incino-Erba*, the station for the village of *Incino* and the small town of *Erba*. *Incino*, the ancient *Liciniforum*, is mentioned by *Pliny* along with *Bergamo* and *Como*; it contains a lofty Lombard campanile. *Erba* (1055 ft.; *Albergo Buco del Piombo*,

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well spoken of) lies a little to the N., on the road from Como to Lecco, which here traverses the fertile and terraced slopes of a small hill. It contains several villas, among which is the *Villa Amalia*, on the N.W. side, commanding a charming view of the Brianza. — From Erba to Como, see p. 150.

The HIGHROAD FROM ERBA TO BELLAGIO (about 19 M.) crosses the *Lambro*, which has been canalized and conducted into the *Lago di Pusiano*, a little to the S.E. Immediately afterwards the route to Bellagio diverges to the left from the road to Lecco, and runs to the N., past *Longone* on the W. bank of the narrow *Lago del Segrino*, to —

5 M. *Canzo* (1270 ft.; *Croce di Malta*), which is almost contiguous to (1¼ M.) *Asso* (1394 ft.), the two numbering together 4130 inhabitants. At the entrance of Asso is a large silk-manufactory (*Casa Versa*).

The road now gradually ascends in the wooded *Vall' Assina*, the upper valley of the *Lambro*, passing (2 M.) *Lasnigo*, (2 M.) *Barni* (2083 ft.), and *Magreglio* (2415 ft.). The first view of both arms of the Lake of Como is obtained from the eminence near the (1 M.) *Chapel*.

Delightful survey of the entire E. arm to Lecco and far beyond, after passing the first church of (1 M.) *Civenna* (2045 ft.; *Bellevue*, open from April to Oct., with view-terrace; *Angelo*, R. 1 fr., unpretending), with its graceful tower. The road now runs for 2 M. along the shady brow of the mountain, which extends into the lake at Bellagio. Beyond the chapel good views are obtained of the W. arm of the lake (of Como), the *Tremezina* with the *Villa Carlotta* and *Cadenabbia*, the E. arm (Lake of Lecco), a large portion of the road and electric railway on the E. bank, and finally of the entire lake from the promontory of Bellagio to Domaso (p. 161), and far below the *Villa Serbelloni* (p. 157).

The road winds downwards for about 2½ M., finally passing the *Villa Giulia* (p. 158) and the churchyard of Bellagio. From Civenna to Bellagio (p. 157), 2 hrs. walk.

A longer route, which will reward the pedestrian, is by the *\*Monte San Primo* (p. 153). Ascent from Canzo with a guide in 4-5 hrs., descent to Bellagio 3 hrs. (fatiguing, over debris).

## 22. Lake of Como.

**Plan of Excursion.** The Lakes of Como and Lugano (p. 163) and the *Lago Maggiore* (R. 26) may be visited from Milan most expeditiously as follows: by the St. Gotthard line or the Saronno-Como railway in 1-1½ hr. to Como (Cathedral); proceed by steamboat in the afternoon in 1½-2½ hrs. to *Cadenabbia* or *Bellagio*, the latter the most beautiful point on the Lake of Como, and spend the night there. In the evening and next morning visit *Villa Carlotta* and *Villa Serbelloni*; by steamboat in ¼ hr., or by rowing-boat, to *Menaggio*; thence by railway in ¼-1 hr. to *Porcella*, in time for the steamboat which starts for *Lugano* (p. 164), arriving early enough to leave time for the ascent of *Monte San Salvatore*. From

Lugano by steamboat in  $1\frac{1}{4}$  hr. to Ponte Verso and thence by steam-tramway in  $\frac{3}{4}$  hr. to Lecco, steamboat from Lecco in  $2\frac{1}{2}$ – $3\frac{1}{2}$  hrs. to the *Surromont Islands* (Isola Bella). From the islands we may proceed in  $1\frac{1}{4}$ – $1\frac{1}{2}$  hr. to Arona and return by railway to Milan (1½, 2½ hrs.; R. 25), or we may return by steamer in (1½, 1½, hr.) Lecco and go on thence by the N. railway via Varese to (2–2½, hrs.) Milan (R. 25). — The *Circulan Tour Tickets* (see p. xvii) issued for this excursion are economical and convenient. Tour No. 5 of the *Rate Mediterranean* (1st class 27 fr. 70, 2nd cl. 24 fr. 10 c.) and No. 1 of the *Parovio Nord* (20 fr. 80, 1st fr. 10 c.), both available for 15 days, follow substantially the above indicated route. — The *Ravens Tickets* issued by both railway systems for Bellagio, Codanabbia, and Menaggio (*Rate Med.* 10 fr. 70 & fr. 70 c., *Parv Nord*, 9 fr. 80, 7 fr. 80, 4 fr. 70 c.) and those issued by the *Parv Nord* for Colico (19 fr. 80, 10 fr. 70, 6 fr. 40 c.) are valid for eight days and allow the steamboat journey to be broken at three points.

Steamboat (comp. p. xviii) twice or thrice daily from Como to Colico in  $2\frac{1}{2}$ –3 hrs. (fare 4 fr. 70, 2 fr. 80 c.); four or five times daily from Como to Bellagio, once daily from Como to Lecco in 4 hrs., and once daily from Lecco to Colico in 4 hrs. Some of the boats are handsome saloon-steamers, with good restaurants on board (B 1½, d. 1, or S 2, D 4½ fr.). — In the following description the stations at which there is a pier are indicated by 'F', the small-boat stations by 'B', and the railway-stations (comp. p. 150) by 'R'.

Rowing Boats (barche, pl. barche). First hour 1½ fr., each additional hour 1 fr. for each rower. From Bellagio to Codanabbia and back (or vice versa), each rower 2½ fr.; Bellagio to Tremosco, Bellagio to Menaggio, and Bellagio to Varona also 2½ fr. each rower; Bellagio to Villa Melzi, Villa Carlotta, and back, each rower 3 fr. Detailed tariffs are exhibited in all the hotels. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words 'basta uno'. The traveller should insist upon seeing the tariff before embarking. When travellers are not numerous, the boatmen readily reduce their demands. In addition to the fare, it is usual to give a 'mancia' or 'bucconeria' of ½ fr. or 1 fr. according to the length of the excursion.

The *Lake of Como* (660 ft.), Italian *Lago di Como* or *Il Lago*, the *Lacus Larius* of the Romans, is extolled by Virgil (Georg. II. 160), and is in the estimation of many the most beautiful lake in N. Italy. Numerous villages and the gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along its banks. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive. The mountains rise to a height of 7000 ft. The lake, from Como to the N. extremity, is 30 M. long, its greatest width, between Menaggio and Varona, nearly 2½ M., greatest depth 1340 ft., total area 60 sq. M. At the *Punta di Bellagio* (p. 157) the lake divides into two branches, called respectively the *Lake of Como* (W.) and *Lecco* (E.). The *Adda* (p. 151) enters at the upper extremity and makes its course near Lecco. Owing to the narrow bed of the lake, inundations, as at the Lago di Lugano, are not uncommon. — The industrious inhabitants of the banks of the lake are much occupied in the production and manufacture of silk. Tasteful articles in olive wood are made at Bellagio.

The variegated hues of the oleanders are very striking in summer. The laurel grows wild here. — The lake abounds in fish, and trout (troute) of 20 lbs. weight are occasionally captured. The 'Agoni' are small, but edible.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E., the *Punta di Geno*, the beauty of the lake is disclosed to view.

### Lake of Como.

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*Borgo San Giorgio* and \**Villa l'Olmo*, see p. 150.

*Villa Tavernola*, beyond the mouth of the *Breggia*. *Villa Gonzales*; *Villa Cima*, in a beautiful park.

**Cernobbio (P).** — \***GRAND HÔTEL VILLA D'ESTE ET REINE D'ANGLETERRE**, with lift and fine park, R. 4-7, B. 1½, déj. 3½, D. 5, pens. from 9, omn. 1 (from Como 2) fr., frequented by English and Americans (Engl. Church Serv. on Sun.) — \***HÔT. REINE OLGA**, with small garden, R. 2-3½, B. 1½, déj. 3, D. 4, pens. 6-8 fr., incl. wine; **ALB. MILANO**, R. 1½, B. ¾, D. 3, pens. 5 fr., incl. wine, fair — *Omnibus and Local Steamer to Como*, see p. 148.

*Cernobbio*, a considerable village, 2½ M. to the E. of Chiasso (p. 14), is surrounded by handsome villas: *Belinzaghi*, *Barogga*, and others. High above lies the church of *Rovenza* (1450 ft.).

The *Monte Blabino* (4990 ft.), with a pilgrimage-church, an inn, and a fine view, is easily ascended in 8 hrs. from Cernobbio or Briennio (p. 156).

*Villa Volpi*, on a promontory extending far into the lake.

*Moltrasio* (P; Ristor. *Caramazza*), on a steep slope, with the large *Palazzo Passalacqua*, rising above its terraced garden.

*Local Steamer to Como*, see p. 148.

*Urio* (P); then *Carate* (P; Hôt. — Pens. Lario, R. from 1½, pens. 6-8 fr.), *Laglio*, and *Germanello*, all with attractive villas. On the bank of the lake is a pyramidal tomb, 65 ft. high, erected by Prof. Frank of Pavia (d. 1851).

*Torriggia* (P, Ristor. *Casario*); on the promontory the *Villa Elisa*.

#### E. BANK.

*Borgo Sant' Agostino* and *Brunate*, on the spurs of the *Monte Boletto*, see p. 150.

*Blevio* (B), with the villas *Mylius* and *Ricordi*, and, beyond the *Punta di Geno*, the villas *Ratazzi*, *Cornaggia*, etc.

*Villa Taglioni*, formerly the property of the famous danseuse *Marie Taglioni* (d. 1884); *Villa Ferranti*, once the residence of the celebrated singer *Pasta* (d. 1865); *Villa Taverna*.

*Torno* (P; *Albergo Belvedere*; Ristor. *al Vapore*) has a pretty church and is surrounded by villas.

*Local Steamer to Como*, see p. 148, *Road*, see p. 150.

*Villa Pliniana*, in the bay of *Molina*, at the entrance of a narrow gorge, erected in 1570 by Count *Angusola*, is now the property of the *Marchesa Trotti*. It derives its name of *Pliniana* from a neighbouring spring which daily



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Brianzo (B), embosomed in laurels. *Monte Lagnone* and *Monte Lagnonecino* (p. 160) are distinctly visible towards the N.E.

Argonne (P; *Alb. d'Argonne*), at the mouth of the fertile *Intelvi Valley*.

A carriage-road leads hence via *Castiglione d'Intelvi* and *San Fedele d'Intelvi* (2020 ft.; *Alb. San Rocco*, with electric light and garden, pens. incl. wine 6 fr.) to *Lanzo d'Intelvi* (p. 169; omn. 2-4 times daily, 2 fr. 20 c.) in one direction, and in the other to *Osteno* (p. 163) — About 7 M. to the S.W. of Argonne, on the slope of the *Monte Gordone* (1620 ft.), stands the *Famiger Frabellio* (3005 ft.; open May-Nov.)

Colosio (B); then *Sala* (P), with the small island of *Comacina*, frequently mentioned in the annals of mediæval warfare, now occupied by a small church of *San Giovanni*.

Campo (P), charmingly situated; then the *Punta d'Avedo*, a promontory which here projects far into the lake. On its extremity ( $\frac{3}{4}$  M. from Campo or Lenno) glitters the *Villa Arconati* (visitors admitted; fine view).

In the bay lie *Lenno* (P; *Ristor. Brentani*), with an old octagonal baptistry, and *Assano* (B). On the slope above, *Memagno*.

Tremexio (P; \**Hôt. - Pens. Bassani et du Lac*, R. 1 $\frac{1}{2}$ -3, B. 1 $\frac{1}{4}$ , 46j. 2, D. 3, pens. 6-8 fr.; *Hôt. Magatti & Pens. Belvedere*, pens. from 6 fr., well spoken of; *Pens. Villa Cornelia*) is the capital of the Tremexina, a beautiful district justly called the garden of Lombardy. An avenue of plane-trees, passing the *Villa Carlotta* (p. 167), connects Tremexio with *Adenabbia*, which practically was one place with it.

## R. RARE.

changes its level, a peculiarity mentioned both by the younger and the older Pliny.

*Steo di Palancio* (P) and *Pugnana* (B); then *Quaromo* and *Caremo*.

*Nesso* (P), at the mouth of the *Val di Nesso*, which ascends to the *Piano del Ticino* (3800 ft.), with a waterfall in a narrow gorge.

Beyond *Cavagnolo* we obtain the first view of *Bellagio*.

Near *Lenzino* (P; *Osteria del Grotto*), to the right of the pier is one of the deepest parts of the lake.

About  $\frac{2}{4}$  M. to the N.E. of *Lenzino*, in the direction of *Bellagio*, is the *Grotta Azzurra del Bulgaro* (86 ft. deep, 78 ft. wide, 10 ft. high). In 1900 the mouth of this 'Blue Grotto' of the *Lago di Como* was built up with the exception of a narrow entrance, through which the light falls (adm. 1 fr., paid at the restaurant above the grotto). The rough foot-path may be avoided by hiring a boat (20 mis.; there and back with one rower 4 fr.).

## Villa Beana.

*San Giovanni* (B), with a church containing an altar-piece by *Gaud. Ferrari*: Christ in glory, with saints and donors. The beautiful garden of the *Villa Trotti* combines the luxuriance of a S. vegetation with English-like expanses of turf.

*Villa Trivulzio*, formerly *Poldi*, contains the modern mausoleum of the last of the Gonzagas, in the form of a round Romanesque tower. Fine view. Visitors are admitted to the beautiful garden.

\**Villa Melzi*,  $\frac{1}{2}$  M. to the S. of *Bellagio*, erected by *Albertoni* in 1810-15, for *Count Melzi d'Erile* (1763-1816), who was made Duke of *Lodi* by Napoleon in 1807. It now belongs to the

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Interesting excursion (there and back, 3-4 hrs.) by *Lenno* (p. 156) to *Santa Maria del Soccorso* (1375 ft.) at 'Mount Calvary' with beautiful view (the sacristan sells refreshments); return by *Mezzegra*.

**Cadenabbia.** — Hotels (many English visitors; the first-mentioned are closed from the end of Nov. to the end of Feb.). \**BelleVue*, ad. joining the *Villa Carlotta*, with the best grounds on the lake, pens. 11-18 fr. \**Britannia*, with pretty garden, R. 2½-4½, B. 1½, déj. 2½, D. 4, pens. 6-10 fr.; \**Belle-Île*, R. 2-4½, B. 1½, déj. 2½, D. 4, pens. 7-10 fr.; *Hôtel Cadenabbia*, R. 2½-3, B. 1½, déj. 3, D. 4, pens. 7-9 fr., Italian. These three are situated to the N. of the pier, on the *Menaggio* road. — *Café Lavizzari*. — English Church, with services from March to November.

**Cadenabbia**, a small place in the parish of *Griante*, ½ M. to the N. E. of *Tremezzo* and 2 M. to the S. of *Menaggio* (omnibus at the railway station, p. 162), lies in the warmest and most sheltered situation on the Lake of Como.

— In the vicinity (S.W.), in a garden sloping down to the lake, stands the \**Villa Carlotta*, formerly *Sommariva*. In 1843 it came into the possession of Princess Albert of Prussia, after whose daughter *Charlotte*, Duchess of Saxe-Meiningen (d. 1855), it is named. The Duke of Saxe-Meiningen is the present proprietor (accessible from 8 to 5, door opened every ½ hr.; 1 fr. each pers.).

**INTERIOR.** The MARBLE HALL contains the celebrated \**Reliefs* by *Thorvaldsen*, representing the Triumph of Alexander. This frieze was first reproduced in plaster for the Quirinal in 1811, in honour of Napoleon; for this marble replica a sum of over 14,000l. was paid by Count *Sommariva* in 1828. Also several statues by *Cascova* (Cupid and Psyche, Magdalen, Palamedes, Venus); *Paris*, by *Fon-*

## E. BANK.

of *Melzi*, and possesses works of art and a garden (adm. Thurs. & Sat.; entr. by S. gate).

**D.** — Hotels (the first are closed from the end of Nov. to the end of Feb.). \**Grand Hotel*, frequented by the English, large and shady garden, \**Hôtel Bellagio*, also garden, R. 5-10, B. 1½, D. 5, pens. 10-18, omnibus well fitted up and beautiful on the lake; \**Villa Serbelloni*, dépendance of the *Grand Hotel*, pens. 10-14 fr. (see *Sanazzini et Métropole*, fully situated on the lake, 1½, déj. 2½).

**R.** — Of 1 lake). \**Hôtel* R. 2½-4, B. 1½-2, omnibus, R. 2-3, 1-7-11 fr.; 1 R. from 1 to 8½-8 fr. 1, déj. 2½. These well & Goods, & numerous shops. — Photographs, at P. *Introspect*, *Lavizzari*, & near the *Villa Melzi*, S. of the pier. *Boats*, see p. 164.

*Church* (April-Oct.) in the the *Grande Bretagne*. (710 ft.), a small town hab., at the W. base of the promontory which separates *Como* from the Lake is perhaps the most point among the lakes alpy. — A road and a beginning behind the *Sanazzini* ascend through the —

*Serbelloni* (adm. 1 fr., rests of *Hôtel Bellagio*),

the park of which extends to the head of the promontory. Charm-

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ions; Mars and Venus, by Aquilini; Cupid giving water to pigeons, by Biondini, etc. — The *Billiard Room* contains a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorvaldsen.

The *Garden* contains the most luxuriant vegetation; on the S. side of the Villa is a splendid magnolia; pleasant view towards Bellagio from the thick shrubbery at the S. end of the garden. The trellis-walk of lemon trees is covered in winter. — At the S. end of the garden, near the lake, is the mortuary chapel of the Sommarivas, with marble sculptures (adm. for a fee).

The road to Menaggio passes several other fine gardens. Behind Cadenabbia rises the rock of *Il Sasso di San Martino*.

Halfway up stands the *Madonna di San Martino*, a small church, commanding a beautiful view; ascent  $1\frac{1}{2}$  hr (we proceed via *Orinello* to the small chapel of *San Rocco* and then follow the paved track).

The *Monte Cressione* (5570 ft.), a more lofty mountain to the W., commands a striking view of the Lake of Como and Bellagio (a fatiguing ascent of  $3\frac{1}{2}$  hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 a.m.). A finer view of the Alps of Valais is obtained from the *Monte Galbige* (5800 ft.), to the W., which may be reached in 50 min. from *Monte Cressione* by following the crest. From *Monte Galbige* we may descend via the *Penna d'Ip* to (3 hrs.) *Osone* (p. 185).

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ing glimpses of Varoune, Villa Arconati, Villa Carlotta, etc.

The *Villa Belmonte*, the property of an Englishman, commands another fine view (adm.  $\frac{1}{2}$  fr.).

On the *Civenna* road (p. 155), about 1 M. to the E. of the lower entrance to the *Villa Serbelloni*, beyond the cemetery, we reach a blue iron gate on the left, leading to the *Villa Giulia*, the property of Count Blome of Vienna, with beautiful *Gardens* (adm. on Sun. and holidays only; fee  $\frac{1}{2}$  fr.).

A pleasant excursion may be taken hence to *Civenna* (p. 155), either by road, passing the *Villa Giulia* (one-horse carr. 8 fr.; 3 hrs. there and back), or from the steamboat-station of *Varese* (see below).

The highly interesting ascent of the *Monte San Primo* (5650 ft.) may be made in  $4\frac{1}{2}$  hrs. from Bellagio (with guide, 10 fr.). The route leads past the *Villa Giulia* and *Civenna*, and forks at (2 hrs.) a chapel. We follow the narrow road to the right to the *Alpe del Serpe*, whence a footpath leads to the ( $2\frac{1}{2}$  hrs.) summit. Magnificent view of the Lake of Como and the *Brianza*, backed by a grand mountain-panorama. The descent may be made to *Osone* (p. 185).

The promontory of Bellagio ends in the *Punta di Bellagio*, where the S.W. and S.E. arms of the lake unite (comp. p. 154).

The latter, the *Lago di Lecco* ( $12\frac{1}{2}$  M. long), though inferior to the other in picturesque and luxuriance of vegetation, presents grander mountain scenery. The E. bank is skirted by the railway mentioned at p. 152. Steamers ply on the lake from (Como) Bellagio to Lecco and back, and from Colico to Lecco and back (comp. p. 154).

The steamer rounds the *Punta di Bellagio* (p. 157). To the left, *Lermo* (B. and R.), at the foot of the abrupt *Cima Palagia* (5080 ft.). Fine view towards the N. — Right *Lemona* (B.) *Varese* (B.), the station for (S.M.) *Civenna* (p. 155), and *Osone* (B.). Left *Osio* (B.), at the foot of *Mt. Grigone* (p. 159); *Tennessio*; *Mendello* (P. & R.) at the foot of *Mt. Campione* (7165 ft.); *Abbede* (B. & R.), at the mouth of the *Val Garona*. On the W. bank, at the base of the *Corno di Corno* (4500 ft.), are several cement-furnaces. Opposite Lecco, to the right, lies *Furà*, situated at the mouth of the *Storco* (151) and separated from *Malgrate* (p. 157) by the promontory of *San*

*Sanpao.* The lake now contracts to the width of the *Adde*. — *Lecco* (P. & R.), see p. 151.

On the chief arm of the Lake of Como, as we proceed towards Colico, the first steamboat-stations are Menaggio (W. bank) and Varona (E. bank).

#### W. BANK.

**Menaggio (P).** — *Piave*. One, the *Pontile Perona*, to the S., beside the Hotel Menaggio, for the *Siam* Frigate to Portico (Lugano, see p. 152), another, the *Pontile Comense*, beside the Hotel Victoria and Corona. Hotel omnibuses at both.

*Hotels* (many English visitors): \*HOTEL VICTORIA, R. 3 7, D. 1 1/2, 44j. 2 1/2, D. 5, pens. 7-12 fr. (English Church Service); \*GRAND HOTEL, R. 2 7-8, D. 1 1/2, 44j. 3-5, D. 5 5 1/2, pens. 7-12 fr., both with life and gardens on the lake. — *COLOSSEUM*, Italian, fair, R. 1 1/2, D. 1, 44j. 2, pens. 5 fr. — *Restorante Belvedere*, Café-Restaurant Offense, both plain.

Menaggio (1675 inhab.), with an extensive silk manufactory, commands a fine view of Bellagio. On the lake, to the S. of the village, is the handsome *Villa Mytilus*. — A good road, diverging to the right from the Cadenabbia road, ascends in windings to the N. to (1/2 hr.) *Lovino Superiore*, near the church of which stands the *Villa Vigoni*, formerly *Mytilus*, commanding a magnificent view of Menaggio, Bellagio, and of the three arms of the lake (apply to the gardener; fee 1 fr.). The garden-saloon contains a relief by *Thorvaldsen* and a group in marble by *Argenti*. — Adjacent are the *Villa Massimo d'Azeglio*, with paintings by the poet *Marchese Massimo d'Azeglio* (d. 1866), and the *Villa Gerolamo*.

From the *Villa Vigoni* a good footpath leads via the villages of *Plinio* and *Braglio* to (1 1/2 hr.) the church of *Madonna della Braglio*, commanding an extensive view. From *Braglio* we may descend by a steep path to *Acquanova* (p. 150) and re-

#### E. BANK.

**Varona (P & R; Ad. Vittoria)**, pens. 5-7 1/2 fr., unpretending) is charmingly situated on a promontory, surrounded by gardens (*Imbardì, Lolla, Venini, Kees*), at the mouth of the *Vol d'Esino*. In the vicinity both road and railway pass through several tunnels. Most of the marble quarried in the neighbourhood is out and polished in the town.

About 3/4 M. to the S. of Varona the *Piave Latta* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring, but generally dried up at other seasons.

The ruins of *Torre di Vario*, beside the high-lying hamlet of *Vesio* (3/4 hr.) command a beautiful view. — From Varona a fatiguing footpath leads past *Rapallo* (p. 150) and above the *Orrido di Bellano* to (1 1/2 hr.) *Bellano* (p. 150).

The *Monte Grigone* (2000 ft.) is a very fine point. From Varona a bridle-path leads on the right bank of the *Esino* via *Portico* to (2 1/2 hrs.) *Esino* (2000 ft.; Alb. *Monte Godano*, fair), prettily situated. Thence (guide desirable; to the club-hut 4, to the top 7 fr.) to the *Alp Cosselle* (1 1/2, *Alp Prada* 1 1/2, *Capanna di Montecorno* of the Italian Alpine Club (2000 ft.) 1/2 hr., and to the top (*Grigone di Montecorno*), in 2 hrs. more (the last part rather trying). Superb view of the whole Alpine chain from the *Mte. Vico* to the *Orlier* (the *Mte. Rosa* group particularly fine), and of the plains of Lombardy to the distant *Apennines*. We may descend to the W. (steep) to the club hut *Capanna di Alpietto* (1850 ft.) in the *Val Arona*, and to *Mandello* (p. 153), or to the E. to *Portico* in the *Val Esino* (p. 150).

## W. BANK.

turn thence to Menaggio by steamboat or via the *Sasso Rosso*.

The steamer next passes a wild, yellowish-brown cliff, the *Sasso Rosso* ('orange-rock'), which is traversed by a dangerous footpath. The Russians under Bellegarde marched by this route in 1799, though with heavy losses.

*Aquasera* (P) is the chief village in the commune of *Sant'Abbondio*.

*Rennico* (B), with a restored castle of the 13th century.

*Cremia* (P), with the handsome church of *San Michele* (altarpiece \**St. Michael*, by *Paolo Veronese*). The old church of *San Vito* contains a fine *Madonna* and angels by *Borgognone*.

Then *Pianello* (P).

On rocks rising precipitously above *Museo* (B) are situated the ruins of three castles, *Rocca di Museo*, the residence of *Giov. Gine. de' Medici* in 1525-31, 'the Castellan of Museo', who from this spot ruled over the entire Lake of Como.

*Dongo* (P; Alb. *Dongo*), a large village in a sheltered situation.

*Gravedona* (P; *Hôt. d'Italie*; *Hôt. Victoria*), with 1800 inhab., is situated at the mouth of a gorge. The handsome *Palazzo del Pero* with four towers, at the upper end, was built in 1586 by *Pellegrino Tibaldi* for the Milanese Cardinal *Tolomeo Gallo*. Adjoining the venerable church of *San Vincenzo* rises the *Baptistery of Santa Maria del Tiglio*, an interesting building of the 12th cent., with campanile, containing two Christian inscriptions of the 4th century.

## E. BANK.

*Giffiana* is the station for the hydropathic establishment of *Regoledo*, situated 500 ft. above the lake (cable-railway).

*Bellano* (P & R; *Hôtel-Restaurant Tomen-Grossi*, well spoken of, Alb. *Porta*, Alb. *Bellano*, on the lake) has 3672 inhab. and considerable factories. By the pier is a monument to *Tom. Grossi* (1790-1853), the poet, who was born at Bellano. A street leads hence to the (8 min.) station (p. 152). Following the *Via Cavour* to the left by the *Albergo Bellano*, then turning to the right and then to the left again, we reach the church of *San Giorgio* and the \**Orrido di Bellano*, a rocky gorge in which the *Piave* forms two waterfalls (adm. 1/2 fr.).

A narrow road leads through the *Val Sesia*, which opens at Bellano, via *Fiume* (1863 ft.) to (8 M.) *Cortese* (1578 ft.) and thence via *Introbio* (1920 ft.) to *Lecco* (p. 151).

*Dervio* (P & R), at the mouth of the *Varrone*, is situated at the base of the *Monte Legnone* (8506 ft.), and its spur, the *Monte Legnonecino* (5680 ft.).

\**Monte Legnone*, the highest mountain of Lombardy, may be ascended hence in 7 hrs. (not difficult for experts; guide not indispensable). Bridle-path to (1 1/2 hr.) *Scopello* (2000 ft.; Osteria *Bratagna*) on the slope of *Mte. Legnonecino*, and thence (red way-marks) to the (2 hrs.) *Riviera* of the *Italian Alpine Club* (4400 ft.; good accommodation) by the *Rocce di Loria*, on the saddle between *Legnone* and *Legnonecino*; thence to the (2 1/2 hrs.) *Capanna Alpina* (7010 ft.; no beds) and the (1 hr.) summit, with magnificent view. — The ascent on the N. side, from *Deleste* (p. 151), is easier. A bridle-path leads through the *Fallo della Lesina* to the (4 hrs.) *Alp Coppello*, and thence across the *Beccafica di Legnone* to the (3-3 1/2 hrs.) summit.

## W. BANK.

A bridge-path leads to the W. through the *Val de Brevencon*, over the *Passo San Jorio* (843 ft.), and down through the *Val Morobbia* to (10 hrs.) Bellinzona (p. 7). Provisions and guide necessary (no inn en route).

Dondrio (P) possesses several handsome villas. — Finally Gera (B).

## E. BANK.

Coronno (*Plinio*), with a ruined castle; Dorio (B.), Olginata. — Piona (B.), on the bay named *Laghetto di Piona*.

Colico (P & B), comp. p. 10.

From Colico to Chiavenna, and over the Splügen to Culo, see II. 4.

## From Colico to the Val Tellina and Bernina.

FROM COLICO TO TIRANO, 41½ M., railway in 3¼ hrs. ( fares 22 fr. 70, 17 fr. 40, 11 fr. 20 c.). From Tirano to Bormio, 20½ M., diligences twice daily in 3 hrs. (8 fr. 15, coach 11 fr. 60 c.).

The *Val Tellina*, which is watered by the *Adda* and traversed by a railway and a road, belonged to the Orisons down to 1797, then to Austria, and since 1809 has been united to Italy. The inundations of the river often cause lasting damage by scattering debris from its broad gravelly channel and make the lower part of the valley marshy and unhealthy. An aromatic red wine is yielded by the vines on the slopes of the valley.

The RAILWAY runs to the E. from Colico to (4½ M.) *Scalbia*, on the *Leone* (ascend of *St. Leogardo*, see p. 160) — 8 M. *Corte Valtellina* *Tronca*. — 10 M. *Martegus* (850 ft.; *Assara*), with 1000 inhab., is noted for its silk culture and has a church of the 17th cent. with a few good pictures. It lies at the mouth of the *Val del Bello*, through which a bridge-path leads over the *Passo di San Moros* (2000 ft.) to the *Valle Brembana* (p. 163). — 14 M. *Ardenno-Masino*, on the right bank of the *Adda*, at the mouth of the *Val Masino* (see *Switzerland*). — We cross the *Adda*, 10½ M. *San Pietro Barbano*. Farther on the train skirts the hill of *Sanestù*, noted for its wine and crowned with a church.

20½ M. *Bondrio* (1180 ft.; *San. de la Pace*, with garden, R. 3-5, B. 1½, 405 R. D. 4, pens. from 7 fr. *Alb. della Parrocchia*, opposite the station, with garden, both well spoken of, the capital of the *Val Tellina*, with 750 inhab., situated on the brawling *Medora*, produces excellent wine. The old castle of the bailiffs is now a barrack. — To the *Val Malenco* and ascent of the *Monte della Disgrazia*, see *Switzerland*.

Beyond *Bondrio* the churches of *Montegus* and *Pondalisco* rise on the left. 20½ M. *Tronca*. About 1½ M. to the E. of (30½ M.) *Fonti* is the village of that name, with a *Madonna in fresco*, by *Lotai*, over the W. door of the church. 3¼ M. *Clivio*. Beyond (33½ M.) *San Giacomo*, on the mountain-ridge (views) to the left, lies the small and ancient town of *Teglio* (2000 ft.; *Alb. Combiolo*), with a ruined castle, the handsome Renaissance Palace B. in (16th cent.) and the church of *San Lorenzo*, with frescoes by *Ferraro* *Stella* of *Caravaggio* (1576). *Teglio* gives its name to the valley (*Val Tegliana*). At (36 M.) *Tronca* (1250 ft.; *Alb. Ambrosini*, moderate) the road over the *Passo d'Aprica* diverges to the right (p. 161); from *Tronca* to the *Bergamasque Alps*, see p. 167. — 38 M. *Stemio*; 40 M. *Villa*. The line next crosses the *Peschiera*, which descends from the *Bormio* lakes, and reaches —

41½ M. *Tirano* (1000 ft.; *St. Maria*, new; *Albergo della Pace*, R. 1-3, B. 1, D. 2 fr.; *St. Maria*, *St. Maria*), a small town of 650 inhab., exposed to damage from the floods of the *Adda*. It contains old monuments of the Visconti, Pallavicini, and Salvi families. — From *Tirano* to *Peschiera*, and over the *Bormio* Pass to *Peschiera* and *Bormio*, in the *Upper Engadine*, see *Switzerland*. About 1 M. to the E. W. of *Tirano* is *Madonna di Tirano* (*Albergo San Michele*), a small village with a large and handsome pilgrimage-church of the 16th century.

The *Uten Road* ascends along the vine-clad slopes to *Bornio* (2000 ft.). To the N. rises the precipitous *Monte Moscardo* (2210 ft.), a landslip from which in 1807 blocked up the narrow channel of the *Adda*, and converted the valley as far as *Toro* into a vast lake. At (5 M.) *Mosca* the road crosses to the right bank of the *Adda*, and beyond *Gravette* (1900 ft.; Alb. Plai) it crosses the *Donato*, which here issues from the *Val Grassetto*. To the left, at the mouth of the latter, is the imposing ruined castle of *Venosta*. Beyond *Gravette* the road recrosses to the left bank — 6 M. —

12 M. *Balladara* (2040 ft.; *Pasta* or *Angelo*, H. 1½-2½ fr.; *Hôtel des Alpes*, well spoken of). On the mountain-slope to the N. rises the church of *Sondale*. The valley contracts, the southern vegetation disappears, far below rushes the grey glacier-water of the *Adda*. 18½ M. *Sondadone*, with a curious old church. At (15 M.) *Le Prese* (2110 ft.; tea) we again cross the *Adda*. We then enter the *doile* of *Serra di Morignone*, about 3½ M. in length, which separates the *Val Tellina* from the region of *Bormio*. In 1000 the *Ponte del Diavolo* was the scene of an engagement between Austrians and Garibaldians. At the end of the pass, in the green *Valle di Sotto* (ie the hamlets of *Morignone* and (farther on) *Santa Antenna*).

Beyond (18½ M.) *Cappena* (*Historia Picagnoni*) we reach the level green valley (*Piano*) of *Bormio*, enclosed by lofty mountains, the lower slopes of which are clothed with pines, and the upper in part with snow. At *Santa Lucia* (2140 ft.) we cross the *Predele*, just above its confluence with the *Adda*. The road runs to the N. E. to (2½ M.) —

20½ M. *Bormio*, *San Formo* (2020 ft.; *Pasta* or *Len d'Oro*; Alb. *delle Forre*, H. 1½ M. 1½ fr., moderate), an antiquated little Italian town (1000 inhab.), with numerous dilapidated towers, picturesquely situated at the entrance to the *Val Furva*. — The diligences go on horses, ascending the winding *Stalvie* route, to the —

27½ M. *Bagni di Bormio*. The *New Baths* (*Bagni Nuovi*; 2200 ft.), a handsome building surrounded with gardens on a terrace commanding a fine survey of the valley of *Bormio* and the surrounding mountains, are much frequented in July and Aug. (at the "Hotel, H. & A. 2-5, L. 1½ M. 1½, D. 4, S. 2, pens. 2-12 fr.) and are closed from the middle of Oct. (Engl. Church Service in summer). The *Antic Baths*, or *Old Baths* of *Bormio*, are a little higher up (2150 ft.), perched on the rocks below the road; a picturesque footpath, shorter than the road, ascends to them in 1½ hr. (good hotel, less expensive than the *New Baths*). The seven springs, containing salt and sulphur (100-105° Fahr.), rise in the *Dolomite* cliffs near the old baths, whence the water is conducted to the new baths in pipes. They are mentioned by *Pliny* and *Castellodorus*. The old Roman baths (*puteus*) hewn in the rock are interesting. — From *Bormio* over the *Stalvie* to *Lanck* and *Heran*, see *Sandner's Eastern Alps*.

## 23. From Menaggio, on the Lake of Como, to Lugano and to Luino, on the Lago Maggiore.

43 M. *STEAM TRAMWAY* from *Menaggio* to *Portofino*, 8 M., in ¾ hr. (fare 2 fr. 30, 1 fr. 25 c.). *STEAMBOAT* (mediocre restaurant) from *Portofino* to (11 M.) *Luino* in ca. 1 hr. (fare 2 fr. 30, 1 fr. 20 c.), and from *Lugano* to (10 M.) *Ponte Tresa* in 1½-1¾ hr. (fare 2 fr. 1 fr. 30 c.). *STEAM TRAMWAY* from *Ponte Tresa* to *Luino* 8 M., in ¾ hr. (fare 2 fr. 30, 1 fr. 20 c.). Through tickets from *Menaggio* to *Lugano* 5 fr. 40, 2 fr. 30 c., to *Luino* 6 fr. 00, 3 fr. 00 c. (to be had on board any of the steamers). — Swiss custom-house examination on board the steamers in the *Lake of Lugano*, Italian custom-house at *Ponte Tresa* or *Portofino* (usually also on board the steamers). — Comp. the Maps, pp. 154, 16, 174.

*Menaggio*, see p. 159. The railway-station is at the S. end of the village; the ticket-office is in the *Hôtel Menaggio*. The line at first ascends rapidly (5:100) to the hills above the lake, then runs towards

the N. for about half-a-mile. Fine \*View to the right of the central part of the Lake of Como, with Bellagio in the middle. Farther on the line describes a wide bend to the W. and beyond a short tunnel ascends in numerous curves on the left side of the *Val Sanagra* to (3 M.) *Grandola* (1280 ft.), where we reach the highest point of the line, 610 ft. above the Lake of Como. The train descends rapidly (4:100), via *Bate-Grona*, *Piano* (on the small *Lago del Piano*), *San Pietro* (where the *Lago di Lugano* comes in sight), and *Torvico*, in the broad *Valley of the Cuccio*.

8 M. *Perlema* (*Alb. del Lago*, *Porto or Angrio*), on the N.E. arm of the Lake of Lugano, with the Italian custom-house for travellers in the other direction. Rail. station, close to the steamboat-pier.

The \*Lake of Lugano (870 ft.), called by the Italians *Lago Ceresio* after its doubtful Latin name, is 20 sq. M. in area and 945 ft. deep at its deepest point. Its wooded and oft-times precipitous banks are less varied and more sombre than those of Lakes Como and Maggiore, but its central part, the \**Bay of Lugano*, vies in scenic charm and luxuriance of vegetation with its more celebrated neighbours. — The steamer proceeds via *Cima* (not called at by express steamers), at the foot of the steep hills on the N. bank, and crosses the lake diagonally.

*Osteno* (*Hôtel du Bateau; Ristorante della Grotta*), on the wooded S. bank of the lake, was the birthplace in 1506 of the sculptor *Andrea Bregno*, who is represented by two eboria in the church. It is frequently visited from Lugano on account of its grotto (return-fare 2 fr. 36 c.; ticket for the grotto, including the ferry, obtained on board the steamer, 75 c.).

The Grotto of *Osteno*, Ital. *Grotto or Fucina* ('fisherman's gorge') of *Osteno*, is 7 min. from the landing-place. The ferryman guides visitors through the village and down to the right before the stone bridge, to a small foot-bridge over the brook. The mouth of the gorge, in which there is a small waterfall, is near a projecting rock (restaurant). Visitors embark in a small boat and enter the grotto, the bottom of which is occupied by the brook. The narrow ravine through which we thread our way is curiously hollowed out by the water. Far above, the roof is formed by overhanging bushes, between which glimpses of blue sky are obtained. The gorge is terminated by a waterfall. — The *Tufa Grottoes of Roccia* may also be visited if time permit (1 hr. there and back). Boat (with two rowers, there and back, 2 fr. each) round the promontory to the E. of *Osteno* in 1/2 hr. to the hamlet of *Roccia*; thence by a narrow path to the grottoes in 5 min. (adm. & torches 1/2 fr.). In the vicinity are tufa quarries, containing interesting fossils.

A road leads from *Osteno* to the S.W. to (6 M.) *Lanzo d'Intelvi* (3115 ft.; *Poss. Lanzo d'Intelvi; Osp. Ostrolo*, 44; 2 fr.), 1 1/2 M. above which is the \**Grand Hôtel et Belvedere* (3015 ft.; R. 5/5-5, H. 1 1/2, 46; 2 fr., D. 5, pens. 9-12 fr.; closed Oct. April), with a large park and a fine view of the Lake of Lugano and the Alps with *Nie Rose*, a pleasant spot for a stay (Engl. Church Service in summer). [Those whose destination is the *Hôtel Belvedere* take the footpath to the right, about 1/2 M. before reaching *Lanzo*, which soon joins the road ascending to the hotel.] *Lanzo* may be reached also from *Mareggia* (p. 158) in 3 hrs. on foot or by car, or from *Argonne* (p. 158; diligences) in 3 1/2 hrs. Near *Lanzo* (20 min.) are the baths of *Arvenno*. Bridle-path to *Mts. Comerio* (p. 158), 4 1/2 hrs.



The steamer now steers obliquely across the lake to *San Mametto* (*Stella d'Italia*; *Pens. Amaler*), beautifully situated at the mouth of the picturesque *Val Solda*, with *Castello* high above it (p. 12). Beyond *Orin*, the station for *Albogasio*, begins the Swiss part of the lake. The slopes of the *Mta. di Caprino* (p. 12), to the S., are also in Switzerland. On the N. bank the steamer touches at *Gandria* (walk to *Lugano*, see p. 11), with its arcades and its vine-terraces, and then turns into the pretty bay of *Lugano*, leaving *Castagnola* (p. 11), at the foot of *Mta. Brè* (p. 11), to the right. The *Mta. San Salvatore* rises conspicuously on the S. side of the bay.

*Lugano* (three piers), see p. 7. The station of the *St. Gotthard Railway* lies high above the town, 1 M. from the lake (cable railway  $\frac{1}{4}$  M. from the *Lugano-Città* pier).

As we leave *Lugano*, we enjoy a fine retrospect of the town and *Mta. Brè*. The steamer rounds the promontory of *San Martino*, the E. spur of *Monte San Salvatore*, on the right. On some trips the steamer calls at *Campione*, an Italian enclave in Swiss territory. This village was the home of the Lombard sculptors of the 13-14th cent. known as the 'Campionesi'. The church of the *Madonna dell' Annunziata* contains some old frescoes. To the left rise the steep flanks of *Mta. Generoso* (p. 13). The boat now passes, with lowered funnel, through an arch of the viaduct mentioned at p. 13, and touches at *Melide* (p. 13) on the W. and sometimes at *Bissone* on the E. bank.

At this point a fine view is obtained to the left of the S.E. arm of the lake (*Lake of Capolago*, see p. 13), which the *Mta. San Giorgio* (3590 ft.) separates from the S.W. arm. The steamer enters the latter (to the left, *Brusin Arisio*) and stops at *Morcote* (*Hôtel-Restaurant Morcote*, on the lake, R. from 1, pens. from  $4\frac{1}{2}$  fr.), a small town with arcaded houses, picturesquely situated on the vine-clad *Monte Arbostora* (2710 ft.) and commanded by a church and a ruined castle.

The steamer now plies obliquely across the lake to the small bay of *Porto Ceresio*, situated on Italian soil (railway to *Varese* and *Milan*, see p. 167). To the S. opens the *Val Brivio*, with *Mta. Uscio* (p. 167). The steamer turns to the N. and reaches the W. part of the lake. To the left, in Italy, lies *Brusimpiano* (not always touched at), where *Mta. San Salvatore* again comes into sight to the N.E. The boat passes to the left of the *Lake of Agno* (p. 165), the background of which is formed by *Mta. Bigorio*, *Mta. Tamaro*, and other summits, and steers through the *Stretto di Lavenna*, a narrow channel leading into the westernmost bay of the lake, which is almost completely enclosed by mountains. To the left, is the village of *Lavenna*; to the right, the sheer *Monte Cassano* (1740 ft.). At the W. end of the bay is —

*Ponte Tresa*, consisting of two villages, the larger of which is the and the smaller Italian, divided by the river *Tresa*, which

issues from the lake here. The railway-station and steamboat quay are on the Italian side. Italian custom-house examination. On the Swiss side is the *Hôtel Crivelli*.

The ROAD FROM LUIGNO TO PONTE TESSA (8 M.) passes *Serenge* (comp. p. 10) beyond the *Restaurant du Jardin*, descends past the small Lake of *Mussano* and traverses the broad valley of the *Agno* (p. 7) to the small town of *Agno* (870 ft.), which lies on the arm of the Lake of Lugano named after it (see p. 181). Farther on we pass *Magliaso* and the *Magliasina*, traverse the Swiss part of *Ponte Tresa*, cross the bridge to the left, and reach the railway-station.

From *Ponte Tresa* to *Varese* via the *Valpenna*, see p. 167.

The STREAM TRAMWAY FROM PONTE TESSA TO LUIGNO, at first ascending a little, follows the left bank of the rapid and clear *Tresa*, which here forms the boundary between Italy and Switzerland. Several villages and churches are seen perched among the rocks. Beyond the station of (3½ M.) *Cremenaga* (833 ft.) the train passes through two tunnels and crosses the river, the precipitous right bank of which is now also Italian. — 6 M. *Creva* (745 ft.), with important manufactories. Crossing finally the *Bellinzona-Genoa* line (R. 27; station to the left), we arrive at (8 M.) *Luino*, where the station adjoins the *Lago Maggiore* steamboat-quay (see p. 175).

## 24. From Milan to Porto Ceresio, on the Lake of Lugano, via Gallarate and Varese.

47 M. RAILWAY (*Rate Medterranean*) in 3-4 hrs. ( fares 8 fr. 80, 6 fr. 5, 3 fr. 90 c.); as far as Varese the motive power of the trains is electricity. Trains start from the Central Station (p. 112). — The Italian custom-house examination (a somewhat ruthless proceeding; no porters) takes place at the rail. station of *Porto Ceresio*, the Swiss examination on the steamer. Comp. the Map, p. 174.

*Milan*, see p. 112. — 9 M. *Abb* (520 ft.; p. 64), with the church of the *Madonna del Miracoli* by *Pellegrino Tibaldi*. — 17½ M. *Legnano* (650 ft.; 18,000 inhab.), where *Frederick Barbarossa* was defeated by the Milanese in 1176, an event commemorated by a large monument, by *E. Butti* (1900), in the *Piazza Federico Barbarossa*. The church of *San Magno*, ascribed to *Bramante*, contains a large altar-piece, one of the best works of *Luini*. — 21 M. *Busto Arsizio* (Alb. del Vapore, clean), a town with 20,000 inhabitants. The domed church of *Santa Maria*, built in 1617 by *Lonati* from *Bramante's* designs, contains frescoes by *Gaud. Ferrari*. Branch-line to *Novara* and *Seregno* (p. 64). — 25½ M. *Gallarate* (780 ft.; Alb. *Leon d'Oro*), a town with 11,952 inhab., at the S.E. base of a range of hills bounding the Lombard plain, contains a technical school and carries on large manufactures of textile fabrics. The line to *Arona* (p. 169) diverges here.

At *Vissela*, 8 M. to the W. of *Gallarate*, beyond the heath mentioned on p. 168, are the largest \*ELECTRIC WORKS in Europe (23,000 horse-power), erected on the *Ticino* in 1898-91 by the *Società Lombarda per Distribuzione di Energia Elettrica*. Water-power is conducted hither from

- the dam at Sonoma Lombarda (p. 160) by means of the *Canale Industriale*,  $3\frac{1}{2}$  M. in length. Electric power is distributed from this centre to Gesto Colorado, Gallarate, Saronno, and other neighbouring places. — The *Canale Vittorico*, an irrigation-canal constructed in 1884, also begins at Vimola.

From GALLARATE to LAVENO, 20 M., railway in 1-2 hrs. (fare 8 fr. 60, 2 fr. 70, 1 fr. 80 c.). The line diverges to the right from that to AROSA. — 10 M. *Fornate Verme*, on the little lake of *Comabbio* (705 ft.). — 16 M. *Amosso* (800 ft.). — 20 M. *Laveno*, see p. 176.

Our line runs to the N. through the attractive and fertile hilly district of the *Vermezzo*. 30 $\frac{1}{2}$  M. *Albiate*; 36 M. *Gassano* (1230 ft.), in a lofty situation, with the *Villa Cagnola*.

37 $\frac{1}{2}$  M. *Varone*. — *Railway Stations*. 1. *Stazione Rete Mediterranea*, to the E. of the town. — 2. *Stazione Ferrovie Nord*, 250 yds. to the N.E. of the foregoing, for the Milan-Laveno and Como-Laveno lines (pp. 166, 167).

*Hotels* (rooms must be ordered in advance during the races, in Sept.). \**Grand Hôtel Varone* (Excelsior), a large establishment  $\frac{1}{2}$  M. to the W. of the town and 1220 ft. above the sea-level, near the station of *Casbene* (p. 165), with a lift, a beautiful garden, and a splendid view of the whole chain of the W. Alps, E. from S. D. 1 $\frac{1}{2}$  M. 44). S.W. D 5, pms. 9-11, cum. 1-1 $\frac{1}{2}$  fr. This house, which is much visited by English travellers, is closed from Dec. to February. — In the town *ITALIA*, *Corso Roma*, with restaurant and small garden, well spoken of; *Rumora*, *Via Luigi Sacchi*; *Leos d'Ono*, *Gassano*, *Aronio*, *Ala*, *Centrale*, all fair quite unpretending. — *Cafés* (*Cavour*, etc.) under the arcades in the *Corso Vittorio Emanuele*. — *Historia*. *Sport Bar*, *Corso Roma* (also restaurant); *Barbieri Perini* at the *Stazione Rete Mediterranea*.

*Post Office*, *Piazza San Vittore*.

*Electric Tramway* (generally crowded on Sun.) from the *Stazione Ferrovie Nord* along the *Corso Roma* and *Corso Vitt. Emanuele* and through the villages of *Cast. Ambrogio* and *Fogliaro* to (28 min.) the *Prato Cagnola*, below the *Madonna del Monte* (every 25 min.; fare, up 60, down 50 c.).

*English Church Service* in the *Grand Hôtel Varone*. — *Golf Ground* (9 holes) near the *Grand Hôtel*.

*Varone* (1260 ft.) is a thriving town with 17,000 inhab. and silk, paper, furniture, and other manufactories. Noted market every Monday. In summer the charming environs attract a number of Milanese families. The busiest street is the *Corso Vittorio Emanuele*. Adjacent, in the small *Piazza San Vittore*, is the church of *San Vittore*, rebuilt about 1580 after a design by Pellegrino Tibaldi, with a façade of the end of the 18th century. In the interior are paintings by Crespi (St. Gregory) and Morazzone. Fine view from the handsome tower, 246 ft. in height. Adjoining is an ancient *Baptistery*. — In the *Via Luigi Sacchi*, to the left, is the *Municipio*, formerly named *La Corte*, built for Duke Francis III. of Modena in 1775 and now containing a collection of prehistoric and other antiquities. The *Giardino Pubblico*, formerly the palace-garden, is laid out in the old Italian style. — Among the villas may be mentioned: *Villa Litta*, on the road to *Biume Superiore*; *Villa Ponti*, to the N.E., on the road to *Biume Inferiore*; then, near the latter village, *Villa Litta Modignani*, which still bears traces of a skirmish fought here in 1859 between Garibaldi and the Austrians.

*Water*. To the *Colle Campiglio* (1425 ft.),  $\frac{1}{2}$  M. to the W., on the road to *Masnago* and *Laveno*, commanding a fine view; thence via *Masnago* and *Cantago* (1310 ft.), where the *Villa Castibarro* affords a fine view of

the five lakes and of *Mte. Ronc* to *Levate*, whence a beautiful view is obtained of the Lake of Varese (705 ft.) and the small adjacent Lake of *Sigirone* (700 ft.), and also of the farther distant lakes of *Monate* (600 ft.) and *Comabbio* (p. 100). A little farther on are the rail stations of *Buriasco* and *Gerate* (p. 100). — To the S. to (1 1/2 M.) *Sant' Abbondio* and *Gerardo* (p. 100). — To the S. W. to *Orona* (p. 100) and *Schiavenna*, on the *Lago di Varese*, and thence either by boat to the (1 hr.) *Festa Vergara* (restaurant), with the small *Museo Pont* (selling of lake-dwellings), or along the N. bank of the lake to *Orona*, *Olona*, *Vesuvio* (where there is an old monastery with interesting Romanesque cloisters), and (7 1/2 M.) *Gerardo* (see above).

The most interesting excursion, however, is that to the "*Madonna del Monte*" (2000 ft.), a resort of pilgrims 2 1/2 hrs. to the N. W. The road leads via *Sant' Abbondio* (1510 ft.) and *Pesliere* to the hamlet of *Orona*, near the *Prima Cappella* (electric tramway, see p. 100, one-hour car there and back 2-10 fr.). About 100 yds. beyond the tramway terminus is the *Altare del Riposo*, with a pretty garden (view). A broad, steep, and shadowy paved path (horse or man & 2, or cart & 4) ascends hence to (1 hr.) the *Pilgrimage Church*, passing 14 chapels adorned with 17th cent. frescoes and groups in stucco illustrating the mysteries of the rosary, and, lastly, a statue of *Jesus*. The church, situated on an abrupt rocky summit, is a structure of the 16-17th cent., with an ancient crypt. In the vestibule is a 13th cent. relief of the *Madonna*, in the dome traces of frescoes of about 1000. Adjacent are the old monastery and the *Abbaye Campanone*. The view hence is celebrated: the small lakes of *Comabbio*, *Blondronno*, and *Monate*, that of *Varese*, two arms of the *Lago Maggiore*, part of the Lake of *Como*, and the fruitful plain as far as *Milan* are visible. — A far more comprehensive view, including the glacial world also, is obtained (best by morning light) from the (1 hr.) *Monte delle Tre Croci* (ca. 3000 ft.) and from the (1 1/2 hr.) *Monte Campo de Fiori* (700 ft.). These are reached by a bridle-path diverging to the right at the above-mentioned statue of *Jesus* (horse or mule from the *Prima Cappella*, with driver, 5-6 fr.).

Those who make a longer stay should take the pleasant drive round the *Mte. Campo de Fiori* via *Gerardo* (see above), *Orona*, *Orona Brivato*, and *Pesliere* (see above), car 5-10 fr., with two horses 10-20 fr.).

Another attractive road leads to the N. via (1 1/2 M.) *Andino* (see below) into the picturesque *Valganna*, or upper valley of the *Olona*, the chief village in which are (8 M.) *Osone* (1600 ft.), on the small *Lago di Osone*, and (10 M.) *Osone* (1475 ft.) at the N. end of the *Lago di Osone* noted for the blackness of its water (numerous wayfah). The picturesque main road goes on from *Osone* to the N. E. to (14 M.) *Ponte Trossa* (p. 100); while another road descends the *Val Praviglio* to *Osone* (p. 170), passing *Conrado*, with the *Varese* electric works.

Excursion to *Santhius Olona*, see p. 100. — From Varese to *Osone*, see p. 101, to *Lugano*, see R. 10.

The RAILWAY TO PORTO CERVARO crosses a lofty viaduct over the *Olona*. — 40 M. *Induno-Olona*, with the *Villa Medici*. To the left rises the *Mte. Monvere* (2015 ft.) Tunnel 42 M. *Arciato-Brenno*, at the base of the snail-shaped *Basso delle Corna* (3390 ft.). — The line then describes a wide curve round the *Monte Uscio* (1810 ft.), with its pilgrimage-church. — 44 M. *Bisuschio-Viggiù*. *Bisuschio*, which lies to the *Val Brivio*, 1 M. to the W., is a favourite resort from Varese and contains the *Villa Crogna*, with a large park and a splendid view of the Lake of Lugano. *Viggiù* lies on the height to the right, commanded by the church of *Sant' Elia*. — We now descend into the *Val Brivio*.

47 M. *Porto Cervere* (p. 104). The rail. station lies close to the Lake of Lugano. Steamers to (1 hr.) *Lugano*, see p. 104.

## 25. From Milan to Laveno, on the Lago Maggiore, via Saronno and Varese.

40 $\frac{1}{2}$  M. *Bellinzona* (Parrocchia Nord) to ca. 14 $\frac{1}{2}$  P.M. (fares 7 fr., 4 fr. 10, 3 fr. 80 c.), to (31 $\frac{1}{2}$  M.) Varese to ca. 1.3 hrs. (fares 4 fr. 00, 3 fr. 00, 1 fr. 00 c.). For return-tickets, comp. p. 172. The trains start from the Stations *Ferraria Nord* (p. 112). — In clear weather this is a very attractive journey (best views to the left).

From Milan to (19 $\frac{1}{2}$  M.) Saronno, see p. 145. As we proceed, we have a fine view to the right of Brunate, the mountains round Lake Como, and Mte. Generoso.

22 $\frac{1}{2}$  M. *Tradate* (1014 ft.). To the left we obtain a grand view of the *Valsaia* Alps; in the foreground appear the Mts. *Campo dei Fiori*, with the *Madonna del Monte* (p. 167), and the mountains round the Lake of Lugano — 24 $\frac{1}{2}$  M. *Varese Inferiore*, 26 M. *Varese Superiore*, 27 $\frac{1}{2}$  M. *Veduggio-Olona*.

About 1 $\frac{1}{2}$  M. to the W. of Varese Superiore, and  $\frac{3}{4}$  M. to the S.W. of Veduggio, is *Castiglione Olona* (1053 ft.; *Albergo San' Antonio*), on the Olona, with 1000 inhab. and some interesting works of art. The choir of the high lying *Chiesa della Cattedrale* contains *Frascos* painted about 1450 for Cardinal *Branda Castiglione* by *Masolino of Florence*, the master of *Alonso* (p. 148): at the sides of the windows, scenes from the life of St. Stephen; on the vaulting, Birth of Christ, Annunciation, Assumption of the Virgin, Marriage of the Virgin, Adoration of the Magi, and Angels playing musical instruments; on the left is the monument of *Card. Branda Castiglione* by *Leonardo da Vinci* (1468). The sacristy contains some valuable church-furniture and an *Annunciation* on panel ascribed to *Alonso*. — The sacristan (1 fr.) conducts visitors across the court to the *Barbarossa*, in which there are well preserved *frascos* by *Alonso* (about 1450). Outside, the *Annunciation*; within, on the right, the daughter of *Herodias* begging the head of John the Baptist and bearing it to her mother. The rocky cave in the background contains the saint's tomb; on the vaulting, church fathers; farther to the right, John the Baptist in prison, and preaching before Herod. On the rear wall is a *Baptism of Christ* (the three figures embracing themselves to the right are interesting indications of the awakening study of the human form); below, on the left, John preaching Christ as the Messiah; above, God the Father between angels. — In front of the *Chiesa del Santo Sepolcro*, in the lower part of the town, stand two gigantic figures of saints. Within, at the sides of the altar, are painted wooden figures representing the *Annunciation* and the four Fathers of the Church. To the left is a tomb, with sculptures of the school of *Alonso*.

The train now enters the *Varesotto* (p. 166), crosses a viaduct, and reaches (28 $\frac{1}{2}$  M.) *Malnate*, the junction of the Como-Laveno line (p. 151). We cross the valley of the Olona by a lofty viaduct. Beyond a tunnel we cross another ravine.

31 $\frac{1}{2}$  M. Varese (p. 166), the junction of the line from Milan to Porto Ceresio via Gallarate (R. 24).

The railway, traversing a tunnel, sweeps round Varese on the R. — 33 $\frac{1}{2}$  M. *Casbene*, the station for the *Grand Hôtel Varese* (p. 166). — Farther on there is a view of the *Lago di Varese* on the left (p. 167), which comes fully into sight beyond (37 $\frac{1}{2}$  M.) *Buriasco* (1220 ft.).

The train then descends to (39 $\frac{1}{2}$  M.) *Gouffats*, near the R.W.

extremity of the Lago di Varese. In the vicinity are quarries of 'marmo majolica', a kind of marble used for decorative purposes.

To the left appears Monte Rosa; in the foreground is the Monte Mottarone (p. 181). 42 M. *Gemonio* (1015 ft.), with numerous villas. Farther on the *Boesio*, which waters the *Val Cuvia*, is crossed, and beyond (48 M.) *Cittiglio* its right bank skirted. The line then leads past the S. base of the precipitous *Sasso del Ferro* to —

45½ M. *Lavare* (p. 176), on the E. bank of Lago Maggiore, a station on the Bellinzona and Genoa line (p. 170) and also a steam-boat-station. Boat to the Borromean Islands, see p. 176.

## 26. From Milan to Arona, on the Lago Maggiore, via Gallarate.

42 M. RAILWAY (*Rete Mediterranea*) in 2-2½ hrs. (fares 7 fr., 4 fr. 60, 2 fr. 70 c.). Departure from the Central Station (p. 112).

From Milan to (25½ M.) *Gallarate*, see p. 165. — 30½ M. *Somma Lombardo* (920 ft.), near the E. bank of the *Ticino* (*Ticinus*), where Hannibal overthrew P. Cornelius Scipio in B.C. 218. On the neighbouring heath (*brughiera*) is a large manœuvre-ground, with a camp. — 38 M. *Sesto Calende* (675 ft.), junction of the line from Bellinzona to Genoa (p. 170). The train now crosses the *Ticino*, which issues here from the *Lago Maggiore*, and then skirts the S. bank of the lake.

42 M. *Arona*. — *ALBERGO SAN GOTTARDO & PENSION SUISSA*, well spoken of, R. 2-2½ fr.; *ALBERGO REALE D'ITALIA & POSTA*, R. 3-4, B. 1½, déj. 8, D. 4, pens. 7-9, omn. ½ fr.; both on the quay. — *Caffè* adjoining the *Albergo Reale*; *Caffè du Lac*, near the quay; *Caffè della Stazione*.

*Arona* (740 ft.), an ancient town with 4578 inhab., lies on the W. bank of the Lago Maggiore, about 3 M. from its S. extremity. In the principal church of *Santa Maria* the chapel of the Borromean family, to the right of the high-altar, contains the \*Holy Family as an altar-piece, by *Gaudenzio Ferrari* (1511); it is surrounded by five smaller pictures, the upper representing God the Father, at the sides eight saints and the donatrix. The adjacent Gothic church of *Santi Martiri* contains a high-altar-piece by *Ambr. Borgognone*.

On a height overlooking the entire district, ½ hr. to the N. of the station and pier, is a colossal *Statue of San Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Count Carlo Borromeo, Cardinal-Archbishop of Milan (born here in 1538, died 1584, canonised 1610). The head, hands, and feet of the statue are of bronze, the robe of wrought copper. The enterprising visitor may enter the interior (50 c.) and climb to the head of the statue, but the ascent is far from pleasant. The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

From Arona to Novara, see p. 64.

## 27. From Bellinzona to Genoa via Alessandria.

**RAILWAY** to (155½ M.) *Genoa* in 7-12 hrs. (fares 30 fr. 85, 31 fr. 50, 13 fr. 85 c.; express 33 fr. 70, 34 fr. 85 c.); to (26 M.) *Luino* in 1½ hr. (fares 4 fr. 50, 5 fr. 20, 2 fr. 10 c.); to (34 M.) *Lavino* in 1½-2½ hrs. (fares 6 fr. 25, 4 fr. 80, 2 fr. 85 c.) The night-express of the St. Gotthard Railway is the only train on this route ('*Alpe-Pino-Genoa*') that affords good connections for passengers for the Riviera coming from the N.; comp. RR. 3, 11 c. — At *Mortara* this line is joined by another coming from *Milan*, on which some of the through-trains from *Milan* to *Genoa* run. From *MILAN* to *GENOA*, 108 M., in 3½-7¼ hrs. (fares 19 fr. 85, 13 fr. 90, 3 fr. 00 c.; express 21 fr. 80, 15 fr. 80 c.).

*Bellinzona*, see p. 7. **RAILWAY** to (5½ M.) *Cadenasso*, where the *Locarno* line diverges, see p. 172. — At (10½ M.) *Magadino* (p. 174) the train reaches the *Lago Maggiore*, and skirts its E. bank (views to the right; comp. the Map, p. 174). Opposite lies *Locarno* (p. 172). — Beyond (14 M.) *Ranco-Gerro* (opposite *Brissago*, p. 174) we cross the *Dirtella*, the Italian frontier. Tunnel.

16½ M. *Pino*, the first Italian station. The bank becomes steep and rocky. Between *Pino* and *Luino* there are six tunnels and numerous cuttings and viaducts. Delightful views of the lake to the right; on the opposite bank lies *Cannobio* (p. 174), and farther on is the promontory of *Cannero*, with the picturesque castles of that name on a rocky islet (p. 175). Near (21 M.) *Maccagno* the train crosses the *Giona*. Several tunnels.

25 M. *Luino*, an international station, with Swiss and Italian custom-houses, see p. 175. — To *Lugano*, see pp. 165, 164.

The line crosses the *Margorabbia* below its union with the *Tress* (p. 165), and leads by *Germignaga* and through a tunnel to (29½ M.) *Porto-Valtravaglia*. Beyond a tunnel under the castle of *Calde* (p. 176) we skirt the bay of the same name (opposite *Intra*, p. 176) and enter the *Tunnel of Calde*, 1½ M. long.

34 M. *Lavino* (p. 176) is beautifully situated at the foot of the *Sasso di Ferro* (p. 176). Splendid view across the broad lake into the bay of *Stresa*, in the centre lie the *Borromean Islands*. In the distance rise the snow-peaks of *Monte Rosa* and the *Simplon*.

*Lavino* is the station for *Intra*, *Pallanza*, *Stresa*, and the *Borromean Islands* (steamer and small boats, pp. 177, 178; from the station to the quay, 1½ hr.; omm. in 5 min.). — **RAILWAY** to *Gallarate* (*Alfian*), see p. 180; via *Varco* to *Como*, see p. 181; to *Varese* and *Milan*, see pp. 180, 183.

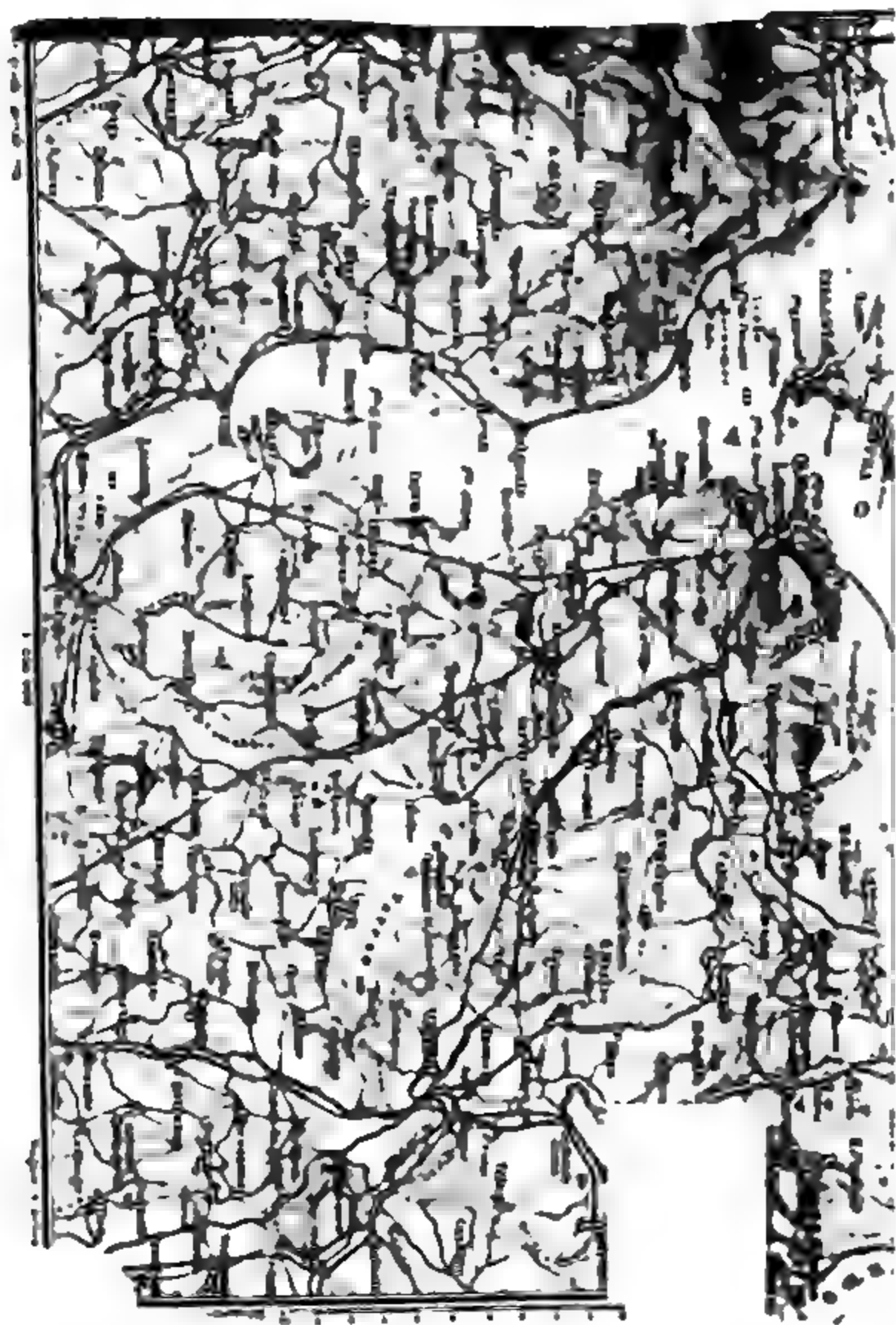
The line quits the lake. Tunnel. 36½ M. *Leppiano-Monvalle*; 40½ M. *Ispra* (720 ft.), on a promontory (opposite *Belgirate* and *Leso*, p. 182); 43½ M. *Taino-Angera*.

47 M. *Sesto-Calende*, at the efflux of the *Ticino* from the lake, junction for *Arona* and for *Milan* (p. 189). A handsome iron bridge, with two roadways (the lower for the railway, the upper for the *Simplon* road), here spans the *Ticino*. The railway to *Arona* (p. 189) diverges to the right on the other side of the river.

We follow the right bank of the *Ticino*. 51 M. *Porto-Varalombia*; then a long tunnel. 52 M. *Pombia* 55½ M. *Oleggio*











(700 ft.) is the junction of the Novara and Arona line (p. 64). A glimpse of Mte. Rosa is obtained to the right. Flat country.

67 M. Novara (p. 62), junction for Milan and Turin (R. 15).

Beyond (77 M.) *Borgo-Lovassaro* we traverse rice-fields (comp. p. 64).

82 M. Mortara, a town with 8697 inhabitants. The church of *San Lorenzo* contains pictures by Crespi, Lanini, and Gaud. Ferrari (Madonna with SS. Rochus and Sebastian).

At Mortara the direct line to Milan diverges. FROM MILAN TO MORTARA, 52½ M., in 1½-2¼ hrs. (fares 8 fr. 5, 4 fr. 25, 3 fr. 70 c.; express 8 fr. 85, 4 fr. 15 c.). We start from the Central Station, and pass *Porta Ticinese* (Pl. B, 8) and *Abbiadorate* (with a church ascribed to Bramante). We cross the Ticino to (24 M.) Vigevano (*Ab. Rosis*), a town of some importance in the silk-trade, with 23,580 inhab. and a spacious market-place surrounded by arcades, dating from the reign of Lodovico il Moro. The Gothic *Castello* has an elegant Renaissance loggia by Bramante, who probably designed also the upper portion of the main tower, a copy of Filarete's tower at Milan (p. 129). Steam-tramway from Vigevano to Novara (p. 64). — Then (32½ M.) Mortara, see above. — From Mortara to Asti, see p. 49.

Mortara is also the junction for the Vercelli-Pavia line: 42 M., in 2¼-4 hrs. (fares 7 fr. 80, 5 fr. 45, 3 fr. 55 c.). Stations unimportant. Vercelli, see p. 62; Pavia, see p. 185.

92½ M. Sartirana; 95½ M. Torre-Bertoldi, the junction of the Pavia and Alessandria line (p. 188).

To the left the long chain of the *Apennines* forms a blue line in the distance. The train crosses the Po. — 100 M. Valenza, once a fortified town, with 10,956 inhab., has a cathedral of the 16th cent. (line from Vercelli to Alessandria, see p. 62). — Tunnel 1½ M. in length. 104 M. Valmadonna; several prettily situated little towns lie on the chain of hills to the right. The *Tanaro* is then crossed.

109 M. Alessandria, and thence to (155½ M.) Genoa, see p. 50.

## 28. Lago Maggiore.

PLAN for a circular tour round the three lakes, see p. 153. The finest part of the Lago Maggiore is the W. bay, with the *Borrese* Islands, which are best visited from Pallanza, Stresa, or Baveno by small boat, though the hurried traveller may accomplish the excursion by steamer.

**Railways.** — FROM BELLINZONA TO LOCARNO, 14 M., in ½-¾ hr. (fares 2 fr. 80, 1 fr. 80, 1 fr. 15 c.). Through-tickets including the steamer on Lago Maggiore are issued for Pallanza (5 fr. 90, 5 fr. 20, 3 fr. 15 c.) and other points.

FROM BELLINZONA TO SESTO-CALUDE via LUINO, 47½ M. To Luino in 1-1½ hr. (fares 4 fr. 80, 3 fr. 20, 2 fr. 10 c.); thence to Sesto Calude in ¾-1¼ hr. (fares 4 fr. 10, 2 fr. 80, 1 fr. 85 c.). See R. 25. — Stations on this line are denoted by a capital R. in the following description.

From Luino to Lugano, see pp. 185, 184; from Lugano to Varese (Porto Ceresio, Como, Milan), see pp. 186, 183.

Steamboats (comp. p. XVIII). Some of the boats are saloon-steamers, with restaurants on board (d4). S, D. 4½ fr.). Twice or thrice daily in summer from Locarno to Arona, 2-4 times daily from Cannobio to Arona, and five or six times daily from Luino to Pallanza and Stresa. From Locarno to Arona 5½-6½ hrs.; from Luino to Isola Bella 2¼-4½ (from

Lugano 1-1½ hrs.; from Isola Bella to Arona 1½-1¾ hr. Fares from Locarno to Arona 8 fr. 5 or 8 fr. 40 c., from Luino to Isola Bella 5 fr. 25 or 1 fr. 20 c., from Isola Bella to Arona 1 fr. 25, or 1 fr. 20 c.; ticket valid for two days all over the lake (*biglietto di libera percorrenza*), 9 fr. 60, 8 fr. 60 c.; Sun. ticket (not valid for all steamers) 1 fr. 50, 1 fr.; Sun. season-ticket (valid from mid-July to mid-Oct.) 5 fr. 40 c. Ordinary return-tickets are valid for two days, Sun. return-tickets for 3 days. Return-tickets, valid for 3 days, are issued from the chief stations on the lake to Milan (steamer to Lugano, thence N. Railway via Varese); first 15 fr., 9 fr. 40, 6 fr. 40 c. (Sunday return-tickets 8 fr. 50, 6 fr. 20, 5 fr. 80 c.) — **STEAMBOAT STATIONS** are indicated in the following description by heavier type. The following stations are not always touched at *Magadino, Locarno, Gerra, Mesengo, Cammo, Oppello, Ghiffa, Porto Valtravaglia, Somo, and Isola Superiore*. — The Italian customs examination takes place between Brissago and Cannobio, the Swiss between Brissago and Magadino, both on board the steamers.

**FROM BELLINZONA TO LOCARNO** (fare, see above). The train follows the Lugano line (p. 7) as far as (2½ M.) *Giubiasco*, then diverges to the right and traverses the broad valley of the Ticino, which is marshy and unhealthy in its lower part, before the river enters Lago Maggiore. — 5½ M. *Cadenazzo*, the junction of the line shirting the R. bank of the lake to Luino, Novara, and Genoa (R. 27). — The Locarno branch crosses the Ticino beyond *Cugnacco* (on the right), and the *Versasca*, which dashes forth from a gorge on the right, beyond (10 M.) *Gordola*. It then skirts the Lago Maggiore to (14 M.) *Locarno*.

**Locarno (R.).** — The Railway Station (*Ristorante*) is at *Muralto*, 4 min. from the pier and from the *Piazza Grande*.

- Hotels.** At *Muralto* *Grand Hôtel Locarno*, with elevator, hot-air heating, fine grounds, and English Chapel, R. from 4½ fr. D. 1½, ddj. 2, D. 5, pens. 8-12½, om. 1 fr.; *Hôtel Pension de Franc* (Pl. 5), on the road to *Minusto*, ¼ M. from the station, with fine garden, R. 2½-3, D. 1½, ddj. 2½, D. 3½, pens. 7-10, om. ½ fr.; *Hôtel Pans. Ranza*, patronized by invalids, R. 2-3½, D. 1½, D. 3½, S. 2½, pens. 6-8, om. ¼ fr.; *Pens. Ranza-Riva*, R. 2-4, D. 1½, ddj. 2½, D. 3½, pens. 6-8, om. ¼ fr., these two, both with gardens, are on the lake-road, ½ M. to the R. of the pier; *Hôtel International*, near the railway station, unpretending — At *Locarno* (all in the *Piazza Grande*), *Hôtel Mercanzia et de la Commune* (Pl. 4), with hot-air heating, R. 2-5½, D. 1½, ddj. 2, D. 4, pens. from 6, om. ¼ fr.; *Hôtel de Lac* (Pl. 3), near the pier, R. 2-4, D. 1½, D. 3½, S. 2½, pens. 6-8 fr., suitable for passing tourists; *Hôtel Suisse* (Pl. 7), R. 2-3½, D. 1½, pens. 6-7, om. ¼ fr., Italian.

**Pensions** (usually in open situations with gardens, some closed in summer). *P. Villa Brian*, from 8 fr., *P. Belvedere*, 6½-7½ fr., both in an elevated situation on the road to the *Madonna del Saeco* (p. 178); *Hôtel Pans. Curione Senio*, above the *Madonna del Saeco*, 4-8 fr.; *P. Villa Muralto*, behind the *Hôtel Locarno*, 6-8 fr.; *P. Quisisano*; *P. Villa Lèrech*, 6-8 fr.; *Pens. de Forriat*, these three at *Muralto*; *P. Germana*, from 5 fr. — Furnished rooms at the *Villa Diana*, etc.

**Restaurants.** At the *Hôtel de Lac* and *Hôtel Suisse*; *Ristorante San Gerardo* (with beds), near the *Piazza Grande*, behind the *Hôtel de Lac*, Italian. — *Granda. C. Locarno*; *C. Suisse*; *Railway Restaurant*.

**Post & Telegraph Office**, in the *Quartiere Nuovo*, near the *Piazza Grande*.

**Money Changers:** *Banco Cantonale Ticino*, *Banco Credito Ticino*, both in the *Piazza Grande*.

**Baths.** *Stalimento Schmidt*, *Motta San Jorio*. — **Rowing Boats**, ½ hr., 7., 1 hr. 1½ fr., each additional hr. 1 fr.





**Climate.** Owing to its sheltered and sunny position on the S. slopes of a lofty and uninterrupted mountain-chain, Locarno has of late years become a frequented health-resort, especially for German and Swiss visitors. The quarter chiefly selected for this purpose, with most of the hotels and fine gardens with sub-tropical vegetation is *Muralto*, situated immediately beside the lake, to the E. of the Ramogna.

*Locarno* (680 ft.; pop. 3800), suitable for a prolonged stay, is situated on the N. shore of the lake, at the mouth of the *Maggia*, the deposits of which have formed a considerable delta. In the middle ages Locarno belonged to the bishops of Como and afterwards to Milan. It has been Swiss (Canton Ticino) since 1513, but the character of the architecture, scenery, and population is Italian. The expulsion of the Protestants in 1553 arrested the development of the town.

From the pier we proceed to the W. to the Piazza Grande, or market-place, in which are the former *Government Buildings* and the *Town Hall*; the houses have arcades on the ground-floor. On the W. side a monument has been erected to the deputy *Mordasini* (d. 1888). — To the W. a fountain in front of the church of *Santi Antonio* (restored 1674) commemorates the *Marchese Marzacci* (d. 1854), a benefactor of the town. — At the S.W. end of the town is the old *Castello* of the *Visconti*, besieged in vain by 10,000 Swiss in 1502, partly demolished in 1518, and now occupied as a law-court and prison. At the neighbouring *Stabilimento Rimoldi* (p. 172) trout-breeding is carried on.

At *Muralto* (1500 inhab.) is the old parish-church of *San Vittore* (rebuilt in the 12th cent.), with an ancient crypt. On the tower is a large relief, probably representing St. Victor on horseback.

The pilgrimage-church of *Madonna del Sasso* (1170 ft.), on a wooded eminence above the town, was founded in 1569 and is annually the scene of a festival on 8th Sept., the Nativity of the Virgin. The ascent ( $\frac{1}{2}$  hr.) leads from the Piazza Grande by the *Via delle Monache* and then by a steep paved path passing to the left of the 'Scuola Normale Femminile'. The church contains an Entombment, by *Ciseri* (to the left), and a Flight into Egypt, by *Bramantino* (to the right). Passing through the convent-buildings, and turning to the left again across a wooden bridge, and ascending rapidly, we reach (5-8 min.) a Chapel, commanding a charmingly picturesque retrospect of the *Madonna del Sasso*. The chapel contains a painted terracotta group of the Resurrection by *Rossi* (1887). Still higher up is the chapel of *Trinità del Monte*, whence we have a view of the upper part of the Lago Maggiore. The whole walk (best towards evening) may be easily made in  $1\frac{1}{2}$  hr.

**Excursions.** To the W. to ( $\frac{1}{4}$  hr.) *Solduno*, then up the left bank of the *Maggia* to the (1 hr.) *Ponte Brella* (875 ft.); from *Solduno* to the S.W., crossing the *Maggia*, to (20 min.) *Locarno*, with large wine-cellars (good wine), or to ( $\frac{1}{2}$  hr.) *Acorno* (p. 174) and by the bank of the lake to *Renzo* and ( $\frac{1}{4}$  hr.) *Brissago* (p. 174). The route 'over the hill' from *Locarno* to *Renzo* is still more picturesque. — To the N. to the mountain-hamlets of *Orselina* (1485 ft.; H&A-Pens. *Miradori*, with open-air restaurant, pens. 4-5 fr.) and



*Arione* (1470 ft.), in 1 hr. each. Easy paths lead from Orselina to the (1¼ hr.) small *Albergo Alpi* (8235 ft.) and the German vegetarian *Pension Alpi* (pens. 5 fr.; with milk-cure), commanding fine lake-views. About 1 M. farther on is the chapel of *San Bernardo* (8685 ft.).

The *Lago Maggiore* (835 ft.; greatest depth 1220 ft.), the *Lacus Verbanus* of the Romans, is about 37 M. long and averages 2-3 M. in width (area 85 sq. M.). The N. part of the lake belongs to Switzerland; the W. bank beyond the brook *Valmara*, and the E. bank beyond the *Dirimella* belong to Italy. Its principal tributaries are on the N. the *Ticino* (*Tessin*) and the *Maggia*, and on the W. the *Tosa*. The river issuing from the S. end of the lake retains the name of *Ticino*. The banks of the N. arm are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The water is of a green colour in its N. arm, and deep blue towards the S.

Opposite Locarno, at the mouth of the *Ticino*, lies *Magadino* (R.; *Pens. Viviani*, pens. incl. wine 4½-5 fr., well spoken of, on the lake), comprising two villages, *Magadino Inferiore* and *Superiore*, at the foot of *Monte Tamaro* (p. 12).

To the S. of Locarno we have a view into the valley of the *Maggia*. Farther on the W. bank of the lake is studded with country-houses, villages, and campanili. On the bank of the lake runs the road from Locarno to Pallanza. In an angle lies *Ascoña* (R.), with a ruined castle and several villas; higher up, on the slope, *Bonco*. Passing the two small *Isole di Brissago*, the steamer reaches *Gerra* and *Besso* (R.) on the E. bank. — On the W. bank lies *Brissago* (*Hôtel Suisse*, fair), the last Swiss station, with picturesque villas in luxuriant gardens, and a fine group of old cypresses near the church. The slopes above are covered with vines, fig-trees, olives, and pomegranates, and even the myrtle flourishes in the open air. A pleasant route leads to *Madonna del Monte*, with its chalybeate spring. — To the S. of Brissago is a large 'international' tobacco factory.

Opposite Brissago, on the E. bank, lies the Italian village of *Pino* (R.).

*Sant' Agia* and *Cannobio* (*Hôtel Cannobio et Savoie*, on the lake, R. 2-3½, B. 1¼, d. 2½, D. 3½, pens. 6-8 fr.; *Albergo delle Alpi*, moderate; *Pens. Badia*, 1½ M. to the S., 260 ft. above the lake, pleasant and quiet, pens. 6-7 fr.), on the W. bank, are also on Italian territory. Cannobio (3128 inhab.) is one of the eldest and most prosperous villages on the lake, situated on a plateau at the entrance of the *Val Cannobina*, and overshadowed by richly wooded mountains. In the early-Renaissance church of *Madonna della Pietà*, the fine dome of which is in the style of Bramante and the octagonal choir by Pellegrino Tibaldi (1571), is a 'Bearing of the Cross, with a predella representing worshipping angels, by 'aud. Ferrari (about 1525). — Cannobio is the station of the Italian in-boats in the preventive service.

Pleasant walk of  $\frac{1}{2}$  hr. (also omn.) up the beautiful Val Cannobina to the hydropathic of *Le Saints* (open June 15th to Oct. 1st), and thence via *Praggnan* to the (20 min.) *Ovride*, a rocky stream with a waterfall to which boats can ascend (boatman to be brought from *Traffimè*,  $\frac{1}{2}$ -1 fr.). Thence via *Alaone*, in the *Vigezzo* valley, to *Domeneghin* see *Switzerland*. — A walk along the road to ( $\frac{1}{2}$  M.) *Cannero* (see below) may also be strongly recommended.

The steamer now steers to the E. bank (to the W. the *Castelli di Cannero* appear in the lake; see below), and stops at *Maccagno* (R.), which has two stations: *Maccagno Superiore* (B.), to the N. of the *Giona*, and *Maccagno Inferiore* (Alb. della Torre), with a picturesque church and an ancient tower. Hence we may visit the (2 hrs.) loftily situated *Lago d'Epilo* (2960 ft., rfmts., fine view). Farther on the viaducts and tunnels of the *Bellinzona* and *Genoa* line are seen skirting the lake. Passing *Colmegna*, in a wooded ravine, we next reach —

**Luino (R.).** — The STEAMBOAT PIER adjoins the waiting-room (dél. incl. wine  $\frac{2}{3}$  fr., D. incl. wine  $\frac{2}{3}$  fr.) of the *Steam Ferryway to Ponte Tresa* (Lugano, see p. 7). By passing to the left of this station and the statue of *Garibaldi* and following the wide *Via Principe di Napoli* we reach (10 min.; omnibus 80, trunk 80, smaller package 25c.) the STATIONS INTERNATIONALES, the station of the *Bellinzona* and *Genoa* line, where the Italian and Swiss custom house examinations take place (\*Restaurant, dél. 2-2½ fr., D. 3-4 fr., incl. wine).

**Hotels.** GRAND HOTEL SIMPLEX at *TERMINO*, on the lake, to the S. of the town, with a garden, R. 3-5, B. 1½, dél. 3, D. 4½, pens. 8-12, omn. 1 fr.; HOTEL POSTE ET SCISSER, R. 2-3, B. 1½, dél. 2½-3, D. 3½-4, pens. 7-8 fr., omn. 80c.; VITTORIA, R. 2½, B. 1½, dél. 2½, D. 4, pens. 8, omn. 2½ fr.; ANCRA ET BELLEVUE, R. 2-2½, dél. 3, D. 4 fr., incl. wine, these three near the steamboat pier. — Near the STATIONS INTERNATIONALES: MILANO, R. 2½ fr., D. 80c., dél. incl. wine 2, D. incl. wine 3, pens. 7 fr. — *Café Claret*, next the *Hôtel Poste*.

**Luino** (890 ft.), a small and busy town with 5980 inhab., is situated a little to the N. of the mouth of the *Tresa* (p. 164). The *Statue of Garibaldi*, near the pier, commemorates his brave but futile attempt to continue the contest here with his devoted *gaërrilla* band after the conclusion of the armistice between *Piedmont* and *Austria* on Aug. 15th, 1848. The church of *San Pietro*, in the S.W. of the town, contains injured frescoes by *Bernardino Luini*, a native of the place (ca. 1470-1530). Among the numerous tasteful villas in the vicinity is the *Palazzo Civelli*, to the N., surrounded by pines.

Pleasant walk to *Maccagno* (see above) — At the mouth of the *Tresa*,  $\frac{1}{2}$  M. to the S.W., lies *Germignaga*, with the large silk-spinning (*filande*) and winding (*alatores*) factories of E. Stahl-Hirt of *Zürich*. — To *Varese* through the *Val Traveglia* and *Valpenna*, see p. 167.

On the W. bank rise two grotesque-looking castles (*Castelli di Cannero*), half in ruins, the property of Count *Borromeo*. In the 15th cent. they harboured the five brothers *Maxzarda*, notorious brigands, the terror of the district. — *Cannero* (*Hdt.-Pens. Nizza*, well spoken of, Alb. *Cannero*) is beautifully situated on the sunny S. slopes of *Monte Corso*, in the midst of vineyards and orchards. Beyond it is the little village of *Barò*, with its slender campanile. The next stations are *Oggabbio*, built in terraces on the mountain.

slopes, and Ghiffa (small-boat station; \**Hôtel Ghiffa*, pens. 6 fr.), on the W. bank, and Porto Valtravaglia (R.; *Osteria Antica*) on the E. In a wooded bay beyond the last lies *Caida*, with the ancient tower of the *Castello di Caida* on an eminence. To the S. appears the green *Sasso di Ferro* (see below), and to the W. the *Monte Rosa* and *Simplon* groups. Then, to the E., —

*Laveno* (R., *Posta*, at the E. end of the town, fair, R.  $2\frac{1}{2}$ , B.  $1\frac{1}{4}$ , day, or D.  $2\frac{1}{2}$ –3 fr., *Moro*, near the quay, R. 2 fr., Italian, unpretending), situated at the foot of the *Sasso di Ferro*, on a bay at the mouth of the *Boate*, formerly a fortified harbour for the Austrian gun-boats. *Laveno* (2000 inhab.) is adapted for a prolonged stay on account of its beautiful situation and ample railway and steamer facilities. The quay is close to the station of the *Ferrovie Nord*, while that of the *Rete Mediterranea* lies  $\frac{1}{2}$  M. farther on in the same direction (omn.). A monument near the quay commemorates the *Garibaldians* who fell in 1859. The site of *Fort San Michele* (to the left as the steamer approaches) is now occupied by a pottery belonging to the *Società Ceramica Italiana*. Above it is the *Villa Puffi*, with a belvedere, which contains a few relics of 1859.

Behind *Laveno* rises the green *Sasso di Ferro* (3455 ft.), the most beautiful mountain on the lake, easily ascended in  $2\frac{1}{2}$ –3 hrs. (red way-marks), and commanding a magnificent view of the lake, the plain as far as Milan, and the *Monte Rosa* chain. — About 7 M. to the N.E. of *Laveno*, behind the *Sasso di Ferro*, lies the hamlet of *Varone* (2000 ft.), whence we may ascend the \**Monte Rudo* (4000 ft.,  $1\frac{1}{2}$  hr.), perhaps the finest view point in the district, commanding an imposing survey of the *Lago Maggiore*, the *Lago di Lugano*, the *Lago di Varese*, and the *Valesian Alps*. — Interesting excursion to the convent of *Santa Caterina del Sasso*,  $1\frac{1}{2}$  hr. from *Laveno*, high above the lake. We may go either by land (omn. 6 fr.) *via Cervo*, to which a road diverges to the right beyond the bridge over the *Boate* and a little short of the Mediterranean station (see above), and thence by a picturesque footpath; or direct by boat (2 fr.) from *Laveno*. Imbedded in the vaulted roof of the church is a rock, which fell upon it in the 17th century. View of the *Sorromann Islands* and the snow mountains to the W.

From *Laveno* to the *Sorromann Islands* and *Pallanza* (pp. 179, 180), boat with three rowers, 10–12 fr.; to *Isola Bella*  $1\frac{1}{2}$  hr.; thence to *Isola Madre*, 20 min.; to *Pallanza* 20 min. more.

Railway (*Ferrovie Nord*) from *Laveno* *via Varone* to *Como*, see p. 181; to *Milan* *via Varone* and *Arezzo*, see R. 25; to *Porto Cervo* (*Lake of Lugano*) *via Varone*, see R.R. 25, 24. *Rete Mediterranea* to *Milan* *via Gallarate*, see p. 185; to *Bellinzona* and *Como* see R. 27.

The steamer now approaches the W. bank again, after disclosing a view of the N. neighbours of *Monte Rosa*: first the *Strahlhorn*, then the *Mischabel* and *Simplon* group.

*Intra* (885 ft., \**Hôtel de la Ville et Poste*, R.  $2\frac{1}{2}$ –3 $\frac{1}{2}$ , B.  $1\frac{1}{4}$  fr.; *Hôtel Intra*, *Agnello*, *Café Monti*; diligence to *Pallanza-Gravellona*, see p. 177), a flourishing town (6900 inhab.), is situated on alluvial soil, between the *Torrente San Giovanni* and the *Torrente San Bernardino*. These two mountain-streams afford the water-power for numerous cotton-mills, silk-mills, hat-factories, foundries, etc., chiefly belonging to Swiss proprietors. Near the quay is a marble

statue of Garibaldi; and close by is a war-monument for 1858. In the square in front of the theatre is a bronze Statue of Victor Emmanuel II. A bronze bust commemorates Pietro Corvetti, the philosopher, who was born at Intrà in 1823. In the vicinity are several fine villas with beautiful gardens. The *Villa Franzoni* (Count Barbò),  $\frac{1}{2}$  M. to the N.E., and the *Villa Ada* of M. Coriani,  $\frac{3}{8}$  M. farther on, are both noteworthy for their luxuriant gardens.

Pleasant walk from Intrà to the N. by a good road (omn. conv. 30 fr. with 2 or 3 horses, 20 fr.; shaded short-cut for walkers), via *Arissone* (1540 ft.) to ( $\frac{3}{4}$  M.) *Boa* (1905 ft.) *Ad. Str.* very fair, with a fine view of Lago Maggiore, and to (3 M.) *Formano* (2000 ft.), \* *Ad. Pura. Formano*, pens. 8 fr.; *Ristor. Formico*, with rooms), a summer-resort of the Milanese. Above it (10 min.) is the *Formica*, a platform laid out in honour of Garibaldi, with a good spring. About  $\frac{1}{4}$  hr. higher is the *Sollavista*, commanding an admirable view of the Alps, the lake, and the beautiful and fertile *Val Intra* to the W.

To the S. of Intrà the *Punta Castagnola*, with its wealth of luxuriant vegetation, stretches far into the lake. As soon as we double the cape and enter the wide W. bay of the lake, we obtain a \*View of the Borromean Islands (p. 179) near the S. bank is the *Isla Bella*, to the W. of it, the *Isla dei Pescatori*, in front, the *Isla Madre*. The little *Isla San Giovanni* (no adm.), close to the N. bank, with its chapel, house, and garden, is also one of the Borromean Islands. Behind the *Isla dei Pescatori* rises the blunt pyramid of the *Mottarone* (p. 181); farther to the W. appear the white quarries near *Reveno*; while the background is filled up by the snow-clad mountains between the Simplon and the Monte Rosa.

**Pallanza.** — Hotels (lifts and hot-air heating in the larger houses). \***Grand Hôtel Pallanza**, on the road to the *Punta Castagnola*,  $\frac{1}{4}$  M. from the landing place, with the *Villa Montebello* and several other dependances, large grounds, and railway booking-office; R. 4-7, B. 1 $\frac{1}{2}$ , 44j 5-8, D. 5-8, music 1, lake-bath 1, pens. in summer 7-12 $\frac{1}{2}$ , in winter 7 $\frac{1}{2}$ -10, omn. 1-1 $\frac{1}{2}$  fr. \***Grand Hôtel Ross**, 3 mile farther on, on the *Punta Castagnola* (see above), with garden and beautiful view, R. 3 $\frac{1}{2}$ -7, B. 1 $\frac{1}{2}$ , 44j 5, D. 5, pens. 5-14 fr. — **Hotels or Pensions**, with small garden on the lake, R. from 2 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , 44j 2 $\frac{1}{2}$ -3, D. 4-5, pens. 7-8, omn.  $\frac{1}{2}$  fr.; **Hôtel-Pan. BUCARUS**, R. 2-4, B. 1, 44j 2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$ , pens. 4-6 fr.; **Ala. SAN GOTTARDO & Pura German**, R. from 2, 44j 2 $\frac{1}{2}$ , D. 3 $\frac{1}{2}$ , pens. from 5 fr., both very fair; **Hôtel Milan & Schweizerhof**, R. 2-4, B. 1 $\frac{1}{2}$ , 44j incl. wine 2 $\frac{1}{2}$ , D. incl. wine 2 $\frac{1}{2}$ , pens. 5-7 fr., these three near the quay — **Pura VILLA CASTAGNOLA**, to the E., in the direction of the *Punta Castagnola*, with hot air heating and garden, pens. 6-8 fr. — **Café Belongare**, near the steam boat-pier.

Post & Telegraph Office, Via Cavour 12. — Physicians. Dr. Fellner; Dr. Wyman.

Diligence (office opposite the *Ala. San Gottardo*) to (6 M.) *Gravellona*, 4 times daily, in 1 hr. (fare 1 fr. 50c.; couplet or banquet 2 $\frac{1}{2}$  fr.; 35 lbs. of luggage free), in connection with the diligences thrice daily to *Intra* (p. 176), in 20 min. (20c.)

Boat with one rower to the *Isla Madre* and back 2 $\frac{1}{2}$ , with two 4, to *Isla Bella* and back 3 $\frac{1}{2}$  or 4; to both islands and back or to *Stresa* and back 4 or 7; to *Laveno* and back or to *Santa Caterina del Sasso* and back 5 or 8 fr. Comp. also p. 184.

English Church Service in the Grand Hôtel Pallanza (April-Oct.).

**Pallanza** (600 ft.), a thriving little town with 5257 inhab. delightfully situated opposite the Borromean Islands, command

view of them, and of the lake as far as the snow-covered Swiss Alps (Mischabel, Fieschhorn). As the most sheltered and warmest spot on the Lago Maggiore, it enjoys a repute as a winter-resort, especially as an intermediate stage between the Riviera and more northerly climes. Opposite the quay is the market-place (Piazza Garibaldi), with the Municipio, a monument to Carlo Cusona (by Trubetzkoi, 1898), and the church of San Leonardo (16th cent.). The road to the right leads past the villas *Malai d'Erle* and *Biff* and the interesting nursery-gardens of *Rovelli* (left) to the *Punta Castagnola*, and thence, passing the villas of *Messhof*, *Koupe*, and *San Remigio*, to *Intra* (p. 176). The old church of *San Remigio* stands by the lake, near the villa of the same name.

In the street running inland from the church of S. Leonardo is the large *Penitenziario* (1854), and at the end of the town is the church of *Santo Stefano*, with a Roman inscription built into the wall to the left of the portal. — To the E. of this point, on the direct road to *San Remigio*, lies a *Jesuit College*, built in 1900.

The broad *Viale Principe Umberto* leads straight N. from the town, past the bathing-establishment of *Copere* (alkaline spring), to the ( $\frac{1}{4}$  hr) domed church of the *Madonna di Campagna*, containing frescoes by *Gaud Ferrari* (dome) and the *Proteccini* (choir and chapels). The church lies at the foot of the *Monte Rosso* (2270 ft., view), which is ascended from the *Trobasso* road (see below) in  $1\frac{1}{2}$  hr., by a new winding carriage-route. Small restaurant at the top (beautiful view).

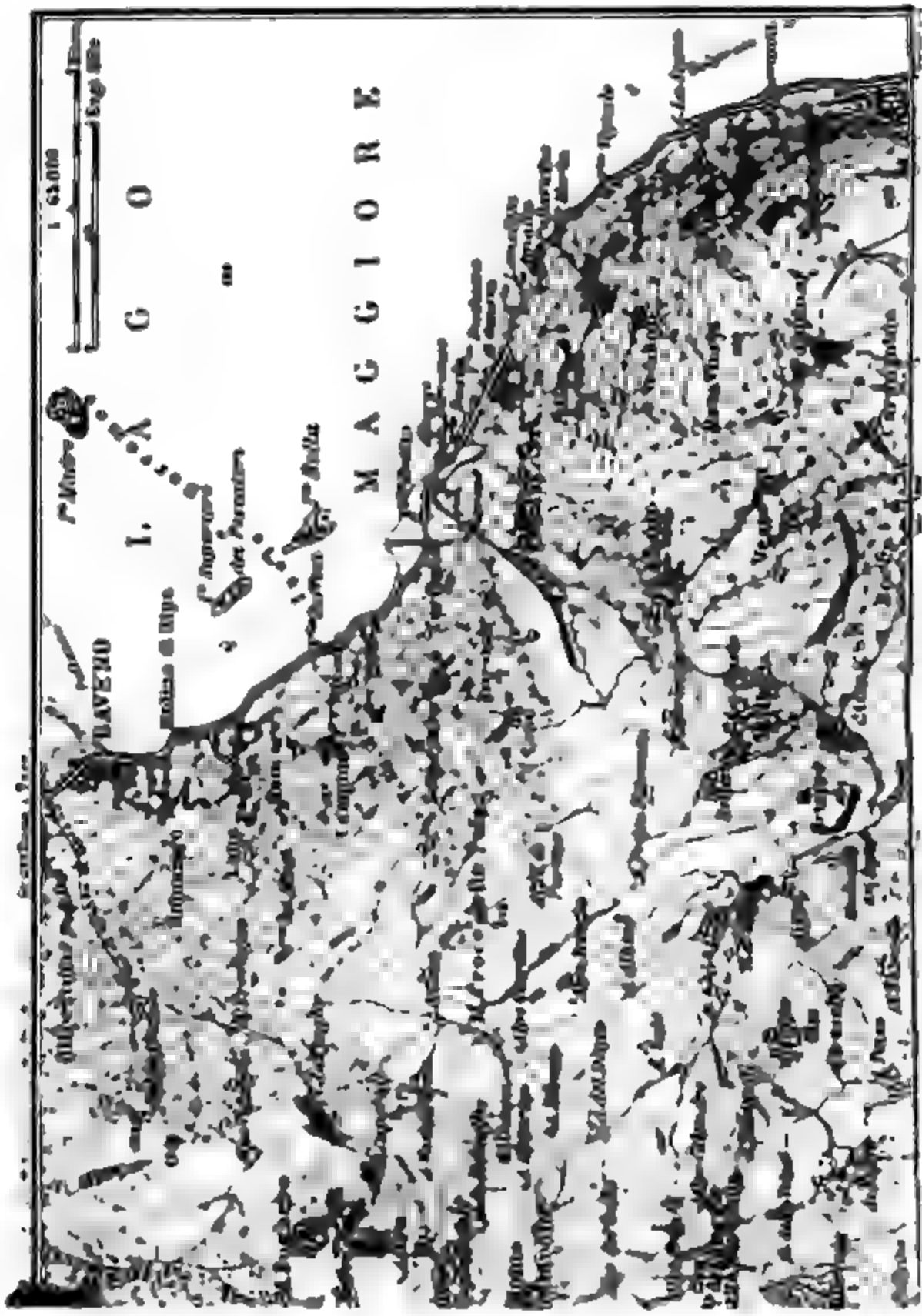
*Circuit of the Monte Rosso (3½-4 hrs).* We proceed straight on from the *Madonna di Campagna* to the ( $\frac{1}{4}$  hr) *Oratorio del Pigno*, where we cross the *San Bernardino* (p. 176, footpath ascends on the left bank); 20 min. *Intra* road; 8 min. *Trobasso*, we turn to the left in the village, in 12 min. the road forks, the right branch leading to *Unchis* (see below), the left (yellow way-marks) recrossing the *San Bernardino* by a fine bridge;  $\frac{1}{2}$  hr. *Santino*, beyond which the route is in poor condition;  $\frac{1}{2}$  hr. *Bona*, then by a steep and stony path to ( $\frac{1}{4}$  hr) *Comandona*, passing by the pilgrimage-church below the village, the lake soon comes into view once more;  $1\frac{1}{2}$  hr. *Bona* (see below). — By following the right arm of the road (black way marks) beyond *Trobasso* (see above) to ( $\frac{1}{4}$  hr) *Onetto* and (30 min.) *Castegno* (Alb. *Castegno*) and then taking the '*Via Solfarica*' (to the left), we soon reach (stony path) the ( $\frac{1}{4}$  hr) *Roman Bridge* over the romantic gorge of the *San Bernardino*. Paths with steps lead hence to ( $\frac{1}{4}$  hr) the church of *Reogire*. To reach the village we turn to the right. In the village we turn to the left and then follow a stony path along the ridge in the direct on of *Santino* (see above) and finally ascend to the right to *Bona* (see above).

The ascent of the '*Monte Rosso*' (2075 ft.; 3 hrs.; green way marks) is interesting. The road leads via *Trobasso* (see above), turn to the right to the village), *Comandona* (900 ft.), and *Comere* to the mountain-village of *Masone* (2000 ft.; *Riviera Principessa Elena*), whence a sunny footpath ascends to the (3 hrs) *Punta Castagnola* (3120 ft.; Alb. *Nava*, plain, 20 beds). Making an early start next morning, we proceed via the *Punta Masone* (2725 ft.) to the (3 hrs.) summit, which commands a wide view.

Comp. also the excursions from *Intra* (p. 177) and from *Lavino* (p. 178).

To the W. of Pallanza the road leads along the lake to (1 M.) a (B; \**Park Hotel* at *Penzion Bona*, with garden, R.  $1\frac{1}{2}$  D.  $1\frac{1}{2}$ ).





46). 2½ D., incl. wine, 8½, pens. from 6 fr.; *Alb. Pese*, and past the frequented restaurant (wine) *Al Marzotto*, to (3 M.) *Fondo Toca*, situated at the mouth of the impetuous *Toca* (*Toca*). Farther on we pass the granite-quarries of *Monte Orfano* (2595 ft.) and then cross the *Toca*, by a five-arched bridge, to the railway-station of *Gravellona* (p. 182), 6 M. from *Pallanza* (omnibus, see pp. 177, 183).

A road, diverging to the right from the main road at *Fondo Toca*, leads to the small *Lago di Mergasso*, originally an arm of the *Lago Maggiore*, with which it is now connected only by a narrow channel. From (2½ M.) *Mergasso* (870 ft.), on the E. bank, the road ascends the left bank of the *Toca* to (4½ M.) *Canadaglia*, noted for its extensive quarries of white marble, and to (7½ M.) *Cusago* (p. 182). *Milan Cathedral* and part of the *Cattedrale di Pavia* are built of *Canadaglia* marble.

In the S.W. nook of the bay lies *Verio*, 2¼ M. from *Gravellona* (p. 182; omn. to *Stresa*, see pp. 180, 183). The large granite-quarries extending along the hills between *Verio* and *Baveno* have for ages yielded a splendid building material, which has been used for the columns in the *Cathedral of Milan*, the church of *San Paolo fuori le Mura* at *Rome*, the *Galleria Vitt. Emanuele* at *Milan*, and many other important structures. The quarries are worked mainly by the *Della Cava Company*, an English enterprise. — Then —

**Baveno.** — *Hotels.* \**Grand Hôtel Bellevue*, with lift and hot-air heating, R. 4-7, B. 1½, 44). 3½, D. 5, pens. 9-12 fr.; \**Baveno*, R. 2-6, B. 1, 44) 2, D. 3, pens. 5-9 fr., these two with large gardens; \**Hôt. Pese*. *Stratton*, with a small garden, R. from 2, B. 1, 44) 2, D. 3, pens. from 5½ fr. (closed Nov.-March); *Hôt. Suisse*, pens. 5-8 fr., with restaurant, *Italian*. — *Café Suisse*, at the quay. — *Diligence* to *Gravellona* (p. 182), 6 M. (thrice daily in 40 min.; fare 1 fr. 18 c., coupé or banquettes 1½ fr.). — *Boats*, see p. 177. — *Physician*, Dr. P. Sorella.

*English Garden* in the garden of the *Villa Clara*.

**Baveno** (690 ft.), a small place commanding a fine view of the bay, is situated on alluvial soil at the mouth of a streamlet descending from *Monte Mottarone* (p. 181). It is frequently chosen for a stay of some time, especially in the warmer months. The *Villa Clara*, on the S.E. side of the village, was occupied by *Queen Victoria* for three weeks in April, 1879, and for a month by the invalid *Crown Prince of Germany* (Emp. *Frederick III.*) in Oct., 1877 (no admission).

The most beautiful feature in this W. bay of the lake is formed by the \**Borromean Islands*, the scenery in the neighbourhood of which rivals that of the *Lake of Como* in grandeur and perhaps surpasses it in softness of character. The westernmost, the *Isola Superiore* or *dei Pescatori* (*Trattoria dei Verbano*, plain), is almost entirely occupied by a fishing-village (300 inhab.), but commands some picturesque views. The steamers touch here only occasionally, but all of them call at the —

\**Isola Bella* (*Hôtel du Dauphin* or *Delano*, R. 3, B. 1½, D. 4, pens. 7 fr.), the best known of the four islands, which was formerly a barren rock with a church and a handful of cottages, until *Count Vitaliano Borromeo* (d. 1690) converted it into a summer-residence



by the erection of a château and the laying out of a garden. The huge unfinished Château contains a series of handsome reception-rooms, a gallery hung with Flemish tapestry of the 17th cent., and a collection of paintings, mainly copies but including a few good Lombard works (*Bottraffio*, Portrait; *Gianpietrino*, Lucretia and Cleopatra). The private chapel (adm. by special introduction only) contains the handsome Renaissance tombs of Counts Camillo and Giovanni Borromeo, the latter partly by pupils of *Amadeo*. — The beautiful Garden, laid out in the old Italian style, rises in ten terraces 100 ft. above the lake, and is stocked with lemon-trees, cedars, magnolias, orange-trees, laurels, cork-trees, camellias, magnificent oleanders, and other luxuriant products of the south, while shell-grottoes, arbours, and statues meet the eye in profusion. The traveller coming from the N. cannot fail to be struck with the loveliness of the bank of the lake as seen from here, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives), the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. — The island is open to the public daily, except Mon., Wed., and Frid., from March 15th to Nov. 15th, from 9 to 3, 4, or 5 according to the season. A servant shows the apartments (fee  $\frac{1}{2}$  fr., for a party 1 fr.), and a gardener shows the garden for a similar fee.

The usual charge for a boat from Isola Bella to Isola Madre and back with two rowers is 3 fr.

The *Isola Madre* (not a steamboat-station), also belonging to the Borromeo family, is laid out in the English style and far exceeds the Isola Bella in the luxuriance and variety of its vegetation. On its S. side are three terraces with lemon and orange trellises; on the summit is an uninhabited 'Palazzo' (beautiful view). The island is open to the public at the same times as the Isola Bella (fee to gardener  $\frac{1}{2}$ –1 fr.).

Nearly opposite Isola Bella, on the W. bank, lies —

**Stresa.** — **Hotels.** \***GRAND HOTEL DES LACS BORROMEES**,  $\frac{1}{2}$  M. to the N.W. of the landing-place, with lift, tourist-office, and beautiful garden, R. 4-7, B.  $1\frac{1}{2}$ , daj.  $3\frac{1}{2}$ , D. 5, pens. 10-14 fr. (closed from mid-Nov. to mid March). — \***HÔT. PENS. BEAU-SEJOUR**, above the village, on the road to the Mottarone, with large garden, R. from 3, B.  $1\frac{1}{2}$ , daj.  $3\frac{1}{2}$ , D.  $4\frac{1}{2}$ , pens. from 8, omn.  $\frac{1}{2}$  fr. — \***HÔTEL MILANO**, with small garden on the lake, R. 2-1, B.  $1\frac{1}{2}$ , daj. 3, D. 4, pens. 7-10 fr. (closed Dec.-Feb.); \***HÔT. D'ITALIE ET PENS. SUISSE**, R. 2-2 $\frac{1}{2}$ , B.  $1\frac{1}{4}$ , daj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens. (for not less than 3 days) 5-7 fr., both near the quay; **ALS. REZ.**, R. 2-3 $\frac{1}{2}$ , B. 1, daj.  $2\frac{1}{2}$ -3, D. 4, pens. 7 fr.; **SAN GOTTARDO**, with garden, R. 2, B.  $1\frac{1}{2}$ , daj.  $2\frac{1}{2}$ , D.  $3\frac{1}{2}$ , pens.  $5\frac{1}{2}$ -6 fr., both these less pretending.

**Cafés-Restaurants.** At the *Hôt. d'Italie* and *Hôt. Milan*, both largely frequented in the afternoon; *Al Collegio*, next the *Hôt. Beau Séjour*.

**Boat** (barca) with one rower 2 fr. for the first hour, and 50 c. for each additional  $\frac{1}{2}$  hr.; to *Isola Madre* and *Isola Bella* and back, with one rower,  $\frac{2}{3}$  fr.

**Diligence** to *Gravellona* (p. 182;  $7\frac{1}{2}$  M.) twice daily in  $1\frac{1}{4}$  hr. (fare v. 80 c., coupé or banquette 2 fr. 70 c.).

English Church Service at the Hôtel des Des Bormées (April-Sept.).  
— English Physician, Dr. Demers (in winter at Nordighera).

*Stresa* (600 ft.), cooler and more breezy than the other places on the lake, occupies a picturesque and attractive situation, with the country-houses of many of the Italian noblesse, and is a suitable spot for a lengthened stay during the summer months. The *Villa Ducale*, adjoining the Alb. Mollase on the W., belongs to the Duchesses of Genoa, and the new building in the park belongs to her son the Duke of Genoa. — About 10 min. above the village, to the S. (reached by ascending from the Alb. Reale), stands the *Collegio Rosmini* (876 ft.), a Rosminian seminary. The church contains the monument of the philosopher and statesman *Ant. Rosmini* (1797-1855) with an admirable recumbent figure by Vela. The front of the church commands a beautiful view of Pallanza, Intra, and the islands. — Above the lake,  $\frac{1}{2}$  M. to the S. E., is the beautifully situated *Villa Palladino*, and  $\frac{1}{4}$  M. farther on is the *Villa Vignolo*, both with fine gardens (visitors admitted).

The *Monti Mottarone* is easily ascended from *Stresa* or *Bevano* in  $3\frac{1}{2}$  hr. (guide 5 fr., convenient for the last third of the ascent; mule 5 fr., with attendant 3 fr.; one-horse mountain car from *Stresa* to the *Hôt. Bellevue* 10 fr.). The route from *Bevano* leads to the S. by *Romanico* and *Comprea*, mostly through wood, to *Amuraro* (1500 ft.), where it joins a route ascending from the road along the lake opposite the lake *Belin*, and to ( $1\frac{1}{2}$  hr.) the hamlet of *Lave* (1915 ft., *Hôtel Lave*, pens 5-7 fr.). A road leads hence towards the left to (25 min.) the *Hôt. Bellevue* (see below). The route to the *Mottarone* farther on ascends to the W. across pastures, past the *Alpe Stordone* (2057 ft.) to the (1 hr.) chapel of *Sant. Sordone* (2050 ft.). 30 min. *Alpe del Mottarone*, surrounded by fine beeches and alms,  $\frac{1}{2}$  hr. *Alpe del Mottarone* (see below). — Those who start from *Stresa* follow the *Oignone* road diverging from the main road a little before the *Hôtel des Des Bormées* 1 hr. *Historico Santini* (1875 ft., poor), on an open meadow. A finger post points to the right to *Lave* (see above). Another footpath diverges to the right, 25 min. from the *Historico Santini*, before we reach *Oignone*, and leads to ( $\frac{1}{2}$  hr.) the *Hôt. Bellevue* (2700 ft., pens 7-8 fr.; closed Dec-March), with a view of *Pallanza*, *Intra*, and *Bevano*. Thence we proceed across pastures and the *Alpe del Mottarone* (see above) to ( $1\frac{1}{4}$  hr.) the *Alpe del Mottarone* (2070 ft.; E. S. E.  $1\frac{1}{2}$  hr.) S. pens with wine 7-8 fr.; closed Nov-April) kept by the brothers *Guglielmin*, 10 min. below the bare summit of the

*Monte Mottarone* (2070 ft.), the culminating point of the *Margossato Group*. The view from the top of the 'Rigi of Northern Italy' embraces the Alps, from the *Col di Tenda* and *Monte Viso* on the W. to the *Ortler* and *Adamello* on the E. (panorama by *Boscoli*, in the hotel). The most conspicuous feature is the *Mte Rosa* group to the W. (especially *Sas* by morning light); to the right of it appear the *Cima di Jausi*, *Strahlhorn*, *Simpfendorhorn*, *Alpshorn*, *Alphubel*, *Nischabel* (*Tschubhorn*, *Dom*, *Sadelhorn*), *Pizzo Bottarallo*, *Portjengrat*, *Dietschhorn*, *Mte Leone*, *Jungfrau*, *Helveticorn*, *Fischerhorn*, then more distant, to the E. of the peaks of *Mte. Rosa*, the *Rheinwald Mountains*, *Bornino*, *Diavolada*, *Mte. Lagnone*, *Mte. Geronzo*, *Mte. Origna*. At our feet lie seven different lakes, the *Lake of Orta*, *Lago di Mergosio*, *Lago Maggiore*, *Lago di Minderonne*, *Lago di Varese*, *Lago di Moncenisio*, and *Lago di Comabbio*; farther to the right stretch the extensive plains of *Lombardy* and *Piedmont*, to the centre of which rises the cathedral of *Milan*. The *Ticino* and the *Sarva* meander like silver threads through the plains.

On the W. side a path, rather steep at places (guide advisable), descends direct to (2 hr.) *Omegna* (rail. stat., see p. 181). Travellers bound

for Orta ( $4\frac{1}{4}$  hrs.) soon reach a broad bridle-path on the S. side of the hill (guide unnecessary), which after 1 hr. passes above the *Alpe Coriano* (to the right) and in 40 min. more in front of the *Madonna di Lucago*. In 40 min. more they reach *Chiggiato* (2120 ft.), whence another  $\frac{1}{4}$  hr. brings them to *Armeno* (1720 ft.; Alb. al Mottaroua), on the highroad. They follow the latter, and in 12 min. reach a point where the road forks, the left branch leading to *Miasino*, while the right, crossing the railway to Gravello (station of Orta to the left), runs via *Carcegna* and the *Villa Crespi* (p. 188) to Orta ( $1\frac{1}{4}$  hr. from Armeno). To reach the *Albergo Belvedere* (p. 188), we turn to the right, 2 min. beyond the *Villa Crespi*.

Beyond Stresa the banks of the Lago Maggiore become flatter. — The next place on the W. bank is *Belgirate*, surrounded by the *Villas Cavallini, Fontana, Principessa Matilda*, and others. — Then follow *Lesa* and *Meina* (*Albergo Zanetta*), with country-residences of the Italian nobility. The statue of San Carlo Borromeo (p. 189) is visible to the S., and a glimpse of the *Madonna del Monte* (p. 167), far to the E., is obtained.

The steamer steers obliquely across the lake to *Angera* (R), on the E. bank, with an old château of the Visconti, since 1489 the property of the Counts Borromeo.

Arona, where the quay is beside the railway-station below the town, and thence to *Milan*, see p. 169; to *Novara* (Genoa, Turin), see p. 64 and R. 27.

## 29. From Domodossola to Novara. Lake of Orta.

### From Orta to Varallo.

56 M. RAILWAY in  $5\frac{1}{4}$ - $5\frac{1}{2}$  hrs. (fares 10 fr. 45, 7 fr. 35, 4 fr. 70 c.); to Gravello, the station for the Lago Maggiore (omn. to Pallanza and to Stresa, see pp. 177, 180), 18 $\frac{1}{2}$  M., in 1 hr. (fares 3 fr. 50, 2 fr. 45, 1 fr. 55 c.).

*Domodossola*, see p. 4. The railway runs straight through the *Val d'Ossola*, skirting the base of the mountains on the W. and following the right bank of the *Tosa* (*Toce*), which separates into several arms and fills the whole valley with its débris. At ( $8\frac{1}{2}$  M.) *Villadossola*, the *Antrona Valley* opens on the right (see *Baedeker's Switzerland*).

At (7 M.) *Piedimulera* (810 ft.; Corona; Alb. Piedimulera or Cavour; Alb. della Stazione) the *Val Anzasca* opens to the right (road to *Macugnaga*, 20 M., see *Baedeker's Switzerland*). The railway crosses the *Ansa* and then the *Tosa* (bridge 980 yds. long) to (9 M.) *Vogogna* (715 ft.; Corona), a small town at the base of precipitous rocks, with a ruined castle. — Beyond (13 M.) *Cusago* the *Tosa* is crossed (bridge 510 yds. long). From the main road from Cusago to Gravello the road (p. 179) to Candoglia and Mergozzo (Pallanza) diverges on the left. — To the left, near ( $15\frac{1}{2}$  M.) *Ornavasso* (690 ft.; Italia; Croce Bianca), appear the marble-quarries of *Candoglia* (p. 179).

18 $\frac{1}{2}$  M. *Gravello-Toce* (Rail. Restaurant; inns poor), with large cotton-mills, at the junction of the *Strona* with the *Tosa*.

Passengers for the Lago Maggiore leave the railway here. The road to (S. E.) *Fallimento* runs via *Fondo Toso* and *Sona* (see p. 176; omn., see p. 177; car with one horse 5, with two horses 10 fr.). For the road to (S. E.) *Acquate* (via *Veriolo*) and *Stresa*, see pp. 178, 180 (omn., see p. 180; car. to *Baveno* 4, to *Stresa* 5 fr., with two horses 8 or 10 fr.). — There are always plenty of vehicles at *Gravellona* station. It is neither necessary nor advisable to take the omnibus-seats at *Domodossola*.

The railway runs to the S. through the fertile valley of the *Strona*. Beyond (21 M.) *Crastulio* it crosses the river and immediately afterwards the *Nigulla Canal*, which drains the *Lake of Orta*.

23 M. *Omegna* (995 ft., *Alb. della Posta*), with a large paper-mill, lies at the N. end of the charming *Lake of Orta* (950 ft. above the sea;  $7\frac{1}{2}$  M. long), now known also as the *Lago Cusio* from its (somewhat doubtful) ancient name. — The line runs high above the lake, commanding beautiful views of it. Beyond (27 M.) *Pettinasco* we cross the *Pescione*, and then the imposing *Bassina Viaduct*.

28½ M. *Orta Novaresa*, also the station for *Miasino*.

The railway-station lies about 1 M. above *Orta*. On leaving it we turn to the left, pass below the railway, and proceed in a straight direction. About halfway to the town we pass the *Villa Orsini*, in a Moorish style, beyond which a guide-post points to the right to the *Monte d'Orta* and the (¾ hr.) *Alb. Belvedere*.

*Hotels.* *Alb. Belvedere*, on the W. slope of the *Monte d'Orta*, with fine view, R. 3, D. 4 fr. (Engl. Ch. Serv. in summer). — *Alb. San Giulio*, *Alb. Orta*, both well spoken of, in the *Piazza*, by the lake, 1¼ M. from the railway-station; *Hôt.-Fam. Gambaletti*, at the rail. station. — *Boats for hire* at the *Piazza*.

The little town of *Orta* (1020 inhab.) consists mainly of a *Piazza*, open on the side next the lake, one long narrow street, and a number of villas lining the road to the station. It lies opposite the small *Isola San Giulio*, at the S.W. base of the *Monte d'Orta* (1915 ft.), or *Sacro Monte*, a beautifully wooded hill, stretching out into the lake. The ascent of the *Sacro Monte* may be made either from a point halfway between the town and the station (see above) or from the *Piazza*, through the grounds of the *Villa of Marchese Natta* (50 c.). In the 16th cent. 20 chapels were erected here in honour of St. Francis of Assisi, each containing a scene from his history in painted lifelike figures of terracotta, with a background 'al fresco'. The best groups are in the 13th, 16th, and 20th chapels; in the last is represented the canonisation of the saint (see for adm. to each chapel, 20-30 c.). Various points on the hill command charming surveys of the lake, while the panorama from the *Campanile* at the top (50 c.) includes the snowy *Monte Rosa*, rising above the lower hills to the W.

A boat to the *Isola San Giulio* and back costs 1½ fr. The ancient church here was founded, according to the legend, by St. Julius, who came from *Graves* in 879 to convert the natives, and has been frequently restored. It contains reliefs, old frescoes, and a Romanesque pulpit. In the sacristy are a *Madonna* by *Gaspare Ferrari* and some old vestments, while the crypt, below the high-altar, contains a shrine of silver and crystal, with the body of St. Julius.

Picturesque Excursions may be made from *Orta* to the (1 hr.) *Madona della Neve* (1005 ft.), situated on the hill above the station, to

W., and to the (1½ hr.) *Castello di Busselone* (see below; boat to Busselone 1½ fr.), to the S., both points commanding good views. By *Pella* (see below) to (¾ hr.) *Alco*, with extensive granite-quarries (branch-railway from Gossano, see below), and to (1 hr.) the *Madonna del Sasso* (2000 ft.), the pretty church of the hamlet of *Belate*, on a lofty cliff, commanding a fine view. — The *Monte Mottarone* may be ascended from Orta in 4-5 hrs. viâ *Carognas*, *Armeno* (carr practicable to this point; beyond it ox-carts), and *Chappino* (see p. 187; arrows on the houses, 'al Mottarone' or 'al Mergozzolo'); guide 8, donkey 10 fr.; over the Mottarone to *Baveno* or *Stresa*, 10 and 15 fr.

Beautiful views of the lake as we proceed. In the centre lies the island of *San Giulio* (p. 183), and on the steep cliffs of the W. bank is the church of *Madonna del Sasso* (see above). Beyond (30½ M.) *Coronico* the train traverses a cutting on the W. side of the *Castello di Busselone*, a conspicuous old watch-tower at the S. end of the lake. — 33½ M. *Gossano* (1204 ft.), a considerable village (branch-line to *Alco*, see above). We now traverse the fertile *Val d'Agogna*, 36½ M. *Borgomanero*, 7½ M. to the S.W. of *Arona* (p. 169). — 46½ M. *Momo* (1205 ft.).

56 M. *Novara*, see p. 62. From *Novara* to *Milan*, railway in 1-1½ hr., see p. 64; to *Laveno* in 1¼-2 hrs., see pp. 171, 170.

FROM ORTA OVER THE COLMA TO VARALLO, 4½ hrs. (donkey 8, to the Colma 3 fr.; guide, 5 fr., unnecessary). On the W. bank of the lake, opposite Orta, the white houses of *Pella* (1000 ft.; *Peter d'Oro*, unpretending) peep from amidst chestnuts and walnuts (reached by boat from Orta in 20 min., fare 1 fr.). We now follow the road leading along the slopes above the W. bank, and then a footpath leading to the left to (1 hr.) *Arola* (2015 ft.). At *Arola* we obtain a fine retrospect of the lake of Orta. We turn to the left 5 min. beyond the village, descend a little, and then keep on for ½ hr. on the same level, skirting the gorge of the *Pellino*, which here forms a pretty waterfall. We next ascend through wood, between weather-beaten blocks of granite, to the (¾ hr.) wooded *Colle della Colma* (3080 ft.). An eminence to the left commands a splendid view, embracing *Monte Rosa*, the lakes of Orta and Varese, and the plain. In descending (to the right), we overlook the fertile *Val Sesia*, with its villages. The path leads through groves of chestnuts and walnuts to (¾ hr.) *Civiasco* (2350 ft.; several *Cantine*), whence a fine new road (short-cut by the old path to the left), affording a magnificent view of *Mte. Rosa*, winds down to (¾ hr.) —

**Varallo.** — *Hotels.* *ITALIA*, with garden, R. 2½-3, d. 4. 8, D. 4 (both incl. wine), pens. 7-8 fr. (closed Dec.-March); *FOSTA*, R. 3-5, B. 1½, d. 2½, D. 4, pens. 8-8 fr., both very fair. — *PASTOR*; *CARON BIANCA*.  
POST OFFICE in the *Palazzo di Città*.

*Varallo* (1480 ft.), with 4265 inhab., the terminus of the railway from *Novara* (p. 64) and the capital of the *Val Grande*, is finely situated at the junction of the *Mastellone* with the *Sesia*, which ascends through the *Val Grande* from *Monte Rosa*.

The *Piazza Vitt. Emanuele*, at the entrance to the town from the

stalls, is embellished with a monument to Victor Emmanuel II., by Gius. Antonini (1882). Behind the high-altar of the collegiate church of *San Gaudenzio* is a picture in six sections (Marriage of St. Catharine, Pieta, and Saints) by Gaud. Ferrari (ca. 1471-1546), a native of the neighbouring Val Duggia. The church of *Santa Maria delle Grazie*, at the approach to the *Sacro Monte*, contains a series of 21 "Scenes from the life of Christ (1507-13; roof-screen) and other frescoes (left aisle) by this master, while there is also an Adoration of the Child by him over the portal of the church of *Santa Maria di Loreto*, about  $\frac{3}{4}$  M. from the village. A marble statue of Ferrari (1884) stands in the *Piazza Ferrari*.

The building of the *Società per l'Incoraggiamento alle Belle Arti*, in the *Via del Santuario*, contains a small picture-gallery and some natural history collections. In the *Piazza Nuova* is the reading-room of the Varallo branch of the *Italian Alpine Club* (strangers welcome). — On the Mastellone bridge is a statue of General *Giuseppe Antonini* (1891). Beyond the bridge are the "Stabilimento Idroterapico, a large and well-equipped hydropathic (open from May 1st to Oct. 15th, pens. 9-11 fr.), with a swimming-bath, and the *Colonificio Cuoroni-Varallo*, a cotton-spinning mill.

The "Sacro Monte (*Sanctuario di Varallo*; 1906 ft.), a frequented pilgrim-resort, rising in the immediate vicinity of the town, is ascended from *Santa Maria delle Grazie* (see above) in 20 min. by a paved path shaded by beautiful chestnuts, and commands a delightful view. This "Nueva Gerusalemme nel Sacro Monte di Varallo" was founded in 1430 by Bernardino Caimi, a Milanese nobleman and Franciscan monk, with the sanction of Pope Innocent VIII.; but as a resort of pilgrims it did not become important until after the visits of Cardinal Borromeo (p. 189). — On the top of the hill and on its slopes are a church and 40 Chapels, or oratories, containing scenes from sacred history in painted lifelike figures of terra-cotta, with supplementary frescoes, beginning with the Fall in the 1st chapel, and ending with the Entombment of the Virgin in the 40th. These are the work of Gaudenzio Ferrari (No. 6. The Magi, "St. Crucifixion), his pupil Bern. Lanini, Tubacchini (d. 1615), Morosini, Gio. d'Enrico d'Alagna (d. 1614), and other more modern and less gifted artists. The handsome Church, built by Pellegrino Tibaldi after 1578 at Card. Borromeo's expense, has a modern façade. In the dome is a plastic representation of the Assumption, with about 150 figures, by Bossi and Volpini of Milan. On the top, adjoining the church, are the *Albergo Funzion Alpina* and a *Café*.

### 30. From Milan to Genoa via Pavia and Voghera.

89 M. Railway in  $2\frac{1}{2}$  hrs. (three 17 fr. 55, 12 fr. 23, 7 fr. 80 c.; express 19 fr. 80, 13 fr. 80 c.), to Pavia, 22 $\frac{1}{2}$  M., slow train in 1 hr. (fare 4 fr. 3, 2 fr. 55, 1 fr. 80 c.). Passengers between Milan and Pavia may not use the express trains, except in the morning from Milan to the Corneo. — In winter the 'train de luxe' from Vienna to Cannes traverses this route (from Milan to Genoa, 8 hrs.; fare 21 fr. 75 c.).

From Milan to (17 $\frac{1}{2}$  M.) Orvieto, see p. 143.

22 $\frac{1}{2}$  M. Pavia. — Railway Stations. 1 *Stazione Centrale* (Pl. A, 2), the main station, 4 min. beyond the *Porta Cavour*. 2 *Stazione Porta Garibaldi* (Pl. D, 3), for the line to Cremona (and Mantua).

Hotels. *Casa Nuova* (Pl. A, B, 3), *Casa Vittorio Emanuele*, R. 2-4,

oms.  $\frac{1}{2}$  fr.; Tax Rs (Pl. b; B, 3), same street. — *Caffè Demetrio*, Corso Vittorio Emanuele. — *Frutteria del Mercate*, Via Varese 8, on the S. side of the Mercate Coperto (p. 187).

Post & Telegraph Office is the Mercate Coperto.

Cab per drive 50c., per hour 1 fr., at night 1 fr. 20 or 1 fr. 50 c. — Omnibus from the Stazione Centrale to the Via Bassini (Pl. C, 3), 10 c. — Street Tramway to Milan (comp. p. 114), starting from the Piazza Petrarca (Pl. B, 2).

Chief Sights ( $\frac{1}{2}$  day) San Michele; Covered Bridge; University; Castello; San Pietro in Ciel d'Oro; Santa Maria di Consolazione.

**Pavia** (250 ft.), with 33,923 inhab., capital of the province of the same name, the see of a bishop, and the seat of a university, is situated near the confluence of the Ticino and the Po and is connected with Milan by the *Naviglio di Pavia* (p. 115). Of the numerous towers, which won for it the title of 'Citta delle Cento Torri', and of the churches, which are said to have numbered 165 in the 14th cent., only a few now remain; but parts of the ancient ramparts and bulwarks still attest the ancient importance of the town.

Pavia is the *Viduum* of the ancients, subsequently *Fapia*, and was the capital of the Lombards from 572 to 774. In the middle ages it was the faithful ally of the German emperors, until it was handed over in 1800, by Emp. Charles IV., to *Giuseppe II. Visconti* (p. 111), as imperial viceroy. — The battle of Pavia, at which *Francis I. of France* was defeated and taken prisoner by *Lansky*, general of Charles V., took place in the park of the castle on 24th Feb., 1525.

Leaving the railway-station, we enter the Corso Cavour (Pl. A, B, 3) through the Porta Cavour (in a wall to the right is the statue of a Roman magistrate), and following the Via Bessolara to the right reach the Piazza del Duomo.

The CATHEDRAL (Pl. B, 3), begun in the early-Renaissance style by *Cristoforo Rocchi* in 1488 on the site of two churches of the Lombard period and continued with the co-operation of *Amadeo* and *Bramante*, but never completed, is a vast 'central' structure (comp. p. lxiv) with four arms. The façade (1896) and the dome (300 ft. high) are modern.

In the INTERIOR are altar-pieces by *Giampietrino* (1524, in the original frame), *Bern. Gatti* (Madonna with the rosary, 1551), *Giov. Batt. Orsi*, *Domenico Orsi*, and *Fed. Parafel* (1854). In the crypt is the handsome marble altar (by *Fomm. Orsoline*, 1853) of St. Syrus (2nd cent.), who, according to the legend, was first bishop of Pavia.

Adjoining the church to the left rises the massive *Torre Maggiore* (256 ft. high), a tower mentioned as early as 1380; the top story was begun in 1583 by *Pellegrino Tibaldi*.

We may now proceed to the Corso VITTORIO EMANUELE (Pl. B, 1-4), a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the Covered Bridge (14th cent.; a pleasant promenade with picturesque view) over the Ticino. A chapel stands on the bridge, half way across.

SAN MICHELE MAGGIOR (Pl. C, 4), to which the third side-street to the right leads (coming from the bridge), a basilica of the Lombard period, dates in its present Lombard-Romanesque form

1. The first part of the document is a list of names and titles, including "The Hon. Mr. Justice" and "The Hon. Mr. Justice".



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from the latter part of the 11th century. The façade is adorned with numerous reliefs in sandstone, in ribbon-like stripes, and a curious gabled gallery.

The vaulted *Irremon*, restored in 1880-75, is supported by eight pillars, from which rise double round arches. Over the centre of the transept rises an octagonal dome. The pillars of the nave bear traces of ancient frescoes. The tomb of Mart. Salimbeni, in the crypt, is attributed to *Nov. Ant. Amadeo* (1491).

Near the middle of the *Corso Vitt. Emanuele* is the *Mercato Coperto* (Pl. B, 3), built by Balossi in 1881-82. Behind it, in the *Piazza del Popolo*, is a monument, by Enrico Cassi (1900), to the *Cairóli Family* of Pavia: Adelaide Cairóli entrusts a banner to her five sons, illustrious in the war of independence; in front, to the left, is Benedetto Cairóli (1825-89), the statesman.

In the N. part of the *Corso Vitt. Emanuele*, to the right, stands the *Università* (Pl. B, C, 2, 3), founded by Galeazzo II. Visconti in 1381 on the site of a school of law, which had existed here since the 11th century. The present imposing building, begun in 1490 under Lodovico il Moro, was greatly extended about 1770 by *Giul. Placemini*. The handsome quadrangles are embellished with memorial tablets, busts, and monuments of celebrated professors and students. In the second court are a statue of Volta, by *Ant. Tondardini* (1878), and memorial reliefs of professors. In the library (ca. 200,000 vols.) are preserved some of the ashes of Columbus (comp. p. 78), who was a student at Pavia.

The *Corso* next leads in a N. direction, past the *Piazza d'Italia*, with a statue of *Italia* (Pl. 11), to the *Piazza Castello*, with a monument to Garibaldi, by Pozzi, and to the old *Castello* (Pl. C, 2), erected by Galeazzo II. about 1380, now used as a barrack, and containing a handsome court of the 14th cent. (adm. by permission of the officer on guard).

The *Via Luitprando* leads to the N.W. of the *Piazza Castello* to the old monastic church of *SAN PIETRO IN CIVIL D'ONO* (Pl. B, 2). This building, originally Lombardic but rebuilt about 1100 in the Lombard-Romanesque style, was restored in 1875-89 by *Ang. Savoldi*. The exterior of the choir should be noticed.

*Irremon*. In the high choir is the sumptuous *Arco di Sant'Agostino*, adorned with 95 statuettes and 50 reliefs, executed by *Benigno da Campione* or some other of the *Campione* after 1382. On the sarcophagus is the recumbent figure of St. Augustine, whose relics were brought from *Sardinia* to Pavia under King Luitprand (713-744). — The choir-apse has modern frescoes by *Leardini* and *Bernardi*. — The double-aisled crypt rests upon 24 columns.

The *Via Pietro Carpanelli* leads to the S.E. of the *Piazza Castello* to the Gothic church of *San Francesco* (Pl. C, 2, 3), of the 13th cent., with a modernized interior. The rich brick façade was restored in 1897. — In the vicinity stands the *Collegio Ghislieri* (Pl. C, 3), founded in 1569 by Pius V. (Ghislieri), a colossal bronze statue of whom has been erected in the piazza in front.

In the *Via Defendente Sacchi*, a little to the S., is the church

of *Santa Maria di Consolazione* (Pl. 6; C, 8), a small dome-covered structure designed by Bramante (1492), with a passage round the top. — Three ancient *Brick Towers* rise in the vicinity.

The *Via Roma*, to the W of the university, terminates in the *Piazza del Carmine*, with the Gothic church of *Santa Maria del Carmine* (Pl. B, 3), a brick edifice of fine proportions, flanked with chapels, and dating from 1380.

At the S. end of the *Piazza Petrarca*, to the right, is the *Palazzo Malaspina*, now the *Museo Civico* (Pl. 16; B 2), open daily (see; *M.S. catalogue*). On the ground-floor are national relics and memorials. On the first floor are a collection of about 450 paintings, some fine engravings, etc. Among the paintings (2nd room on the right) are *Carlo Crivelli*, The napkin of St. Veronica; 58. *Ant. da Messina*, Portrait (retouched); 60. *Correggio*, Holy Family, an early work (much damaged); 68. *B. Luini*, Fragment of a fresco; 74. *Fra Bartolomeo*, Holy Family.

In a side-street (*Viale San Zeno*) are busts of *Botticelli* and *Petrarch*. Tradition points this out as the place in which *Botticelli*, confined by the Emperor *Theodore*, composed his work on the 'Consolation of Philosophy'. *Petrarch*, with his daughter and son-in-law, frequently visited the palace as the guest of *Galasso II*. His grandson, who died at the *Fal Malaspina*, was interred in the former church of *San Zeno*. A short poem of *Petrarch* is allusion to this event, in its Latin distiches, is one of the many inscriptions on the wall opposite the entrance.

To the W of the town,  $\frac{1}{2}$  M. outside the *Porta Cavour*, lies the church of *San Salvatore*, founded in the 7th cent. under King *Aribert*, but entirely rebuilt in the 15-16th centuries. — About  $\frac{1}{3}$  M. farther on is the church of *San Lanfranco* (formerly *Santo Sepolcro*), dating from the 12th cent., it contains the sarcophagus of *Bishop Lanfranco Beccari* (d. 1198), by *G. A. Amadeo* (ca. 1470).

From *Pavia* to *Alessandria* via *Torre-Bassetta* and *Valenza*, 40 $\frac{1}{2}$  M., railway in 1 hr. 34 m. (fares 7 fr. 60, 5 fr. 30, 3 fr. 45 c.). The line crosses the *Ticino* and intersects the broad plain of the *Po*, in a S W direction. Unimportant stations — *Torre-Bassetta*, see p. 171, *Valenza*, see p. 171.

From *Pavia* to *Cannara* (*Mantua*), 46 M., railway in 2 $\frac{1}{4}$  hr. 34 m. (fares 8 fr. 00, 6 fr. 8, 3 fr. 90 c.). — The line intersects the fertile plain watered by the *Po* and the *Olona*. — 9 $\frac{1}{2}$  M. *Belgiojoso*, with a handsome chateau. — 27 M. *Casalpusterlengo*, where the line unites with that from *Piacenza* to *Milan* (p. 181). — 30 M. *Caluso* (8000 inhab.) possesses large cheese-manufactories (to *Piacenza*, see p. 181). Near (34 $\frac{1}{2}$  M.) *Assighetone*, a fortified place, the *Adda*, which is here navigable, is crossed. — 46 M. *Cremona* (p. 180). To *Treviglio* (*Milan* and *Bergamo*) and *Mantua*, see p. 180; to *Brescia*, see p. 191.

From *Pavia* to *Stradella*, via *Bressana Bottarone* (see below), 20 M., railway in 1 $\frac{1}{4}$  hr. *Stradella*, see p. 180.

From *Pavia* to *Farelli*, see p. 171.

The RAILWAY to *Genoa* crosses the *Ticino* by a bridge  $\frac{1}{2}$  M. long, and almost immediately afterwards, beyond (26 M.) *Cava Madonna*, it crosses the *Po*. At (91 M.) *Bressana-Bottarone* diverges the above-mentioned branch to *Stradella* (p. 183). 83 $\frac{1}{2}$  M. *Lungavilla*.

88 $\frac{1}{2}$  M. *Voghera* (310 ft., *Italia*), with 20,442 inhab., perches the ancient *Iris*, on the left bank of the *Staffora*, was once ferti-

led by Giangaleazzo Visconti. The ancient church of *San Lorenzo* was remodelled in 1600. From Voghera to Piacenza, see p. 333.

The steam-tramway from Voghera to Stradella (p. 333) passes the village of ( $4\frac{1}{2}$  M.) *Montebello*, famous for the battle of 5th June, 1800 (five days before the battle of Marengo). Here, too, on 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies took place.

At (44 M.) *Pontecurone* we cross the impetuous *Carone* (dry in summer). Country fertile.

49 $\frac{1}{2}$  M. *Tortona* (390 ft.; *Croce Bianca*), the ancient *Devtona*, a town of 17,914 inhab., on the *Serola*. The *Cathedral*, dating from 1584, contains an ancient sarcophagus. Above the town are the ruins of a castle destroyed in 1155 by Frederick Barbarossa.

From Tortona a branch-railway runs to ( $5\frac{1}{2}$  M.) *Cassinetta-Soriano*, and a steam-tramway to *Sale* (p. 50).

From Tortona to Turin via *Alessandria*, see R. 11c.

60 M. *Novi*, and thence to (93 M.) *Genoa*, see p. 50.

### 31. From Milan to Mantua via Cremona;

100 M. RAILWAY in  $4\frac{1}{4}$ - $5\frac{1}{4}$  hrs.; fares 18 fr. 80, 13 fr., 5 fr. 40 c. (to Cremona, 60 M., in  $3\frac{1}{4}$  hrs.; fares 11 fr. 30, 7 fr. 90, 5 fr. 15 c.). Carriages are changed at Treviglio and Cremona.

From Milan to (20 M.) *Treviglio*, see p. 198. Our train diverges here from the main line to the S.E. — 24 $\frac{1}{2}$  M. *Caravaggio* (365 ft.), a town of 8974 inhab., with the pilgrimage-church of the *Madonna di Caravaggio*, was the birthplace of the painter Michael Angelo Amerighi da Caravaggio (1569-1609). It is connected with Monza by a steam-tramway (p. 148).

33 $\frac{1}{2}$  M. *Crema* (240 ft.; *Alb. Pozzo*), an industrial town (9602 inhab.) and episcopal residence, with an ancient castle. The *Cathedral* has a fine Romanesque façade, and contains a painting (SS. Sebastian, Christopher, and Rochus) by Vinc. Civerchio (2nd altar on the left). — About  $\frac{1}{2}$  M. from the town stands the circular church of *\*Santa Maria della Croce*, with effective subsidiary buildings in brick, built about 1490 by Giov. Batt. Battaglio of Lodi, under the influence of Bramante. The interior, octagonal in form, is adorned with paintings by Campi.

On the *Oglio*, 5 M. to the E. of Cremona, lies the little town of *Boncinio* (275 ft.), the terminus of a steam-tramway from Milan via Lodi and Crema (p. 354), and connected by similar tramways with Bergamo and Braccio (pp. 197, 208). It contains a handsome *Castello*, built in 1489-95 by Ben. Ferrini for Galeazzo Maria Sforza. The *Palazzo Visio*, with a tasteful terracotta façade, and the church of *Santa Maria della Grazie* (founded in 1422), with frescoes by Giul. and Bern. Campi, are also interesting. — The *Palazzo Barbi*, at *Torre Pallavicini*, on the *Oglio*, 3 M. to the N., has a charmingly painted interior, due to the Campi.

40 M. *Castelleone*; 45 M. *Soragna*; 54 $\frac{1}{2}$  M. *Olmaneto* (p. 192).

60 M. *Cremona*. — The Railway Station is outside the *Porta Milano* (Pl. C, 1). — Hotels. *CAPPELLO ED ITALIA* (Pl. a; E, 8), *Corso Campi*, R. 2 $\frac{1}{2}$  fr., very fair; *ROMA*, *Via Giuseppe Mazzini* (Pl. F, 5), R. 2-2 $\frac{1}{2}$  fr.; *PAVONA*, *Via Beccarie Vecchie*, plainest. — *Caffè. ROMA; Soragna.*

Post & Telegraph Office (Pl. E, V, 5), Piazza Roma. — Ochs. Per drive in the town  $\frac{1}{2}$  fr., per  $\frac{1}{2}$  hr. 1, each addit.  $\frac{1}{2}$  hr. 1 fr.; from the station to the town 1 fr., at night 1 fr. 30 c. Luggage free.

Cremona (165 ft.), the capital of a province and an episcopal see, with 36,848 inhab., lies in a fertile plain on the left bank of the Po, and carries on considerable silk-manufactures.

The original town was created by the Romans from the Gallic *Cannani* and colonized by them at the beginning of the second Punic war (B.C. 218). It became one of the most flourishing towns in E. Italy, but in 70 A.D., during the civil wars, it was reduced to ruins by the Emp. Vespasian, who, however, afterwards restored it. *Belles artes et intacta civilibus infestis* is the summary of its history by Tacitus. The Goths and Lombards, especially King Agilulf, as well as the subsequent conflicts between Guelfs and Ghibellines, did great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and subsequently came into the possession of the Visconti and of Francesco Sforza (p. 111), after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 the Austrians defeated the French here.

The manufacturers of the (so-called) *Violins* and *Violas* of Cremona were Andrea Amati (ca. 1540-80) and Paolo Amati (1586-1634), Antonio Stradivari (1644-1737) and Giuseppe and Giovanni (1683-1745).

*Painting*. *Scuola Scavazzina* (ca. 1460-1515), who for a time seems to have belonged to the circle of Giovanni Bellini (p. 225), in Venice, is generally regarded as the founder of the Cremona school of painting. The frescoes of his assistants *Alibello Melone* and *Stefano Prato Bando* show the influence of Romanino (p. 230) and Pordenone (p. 224), who worked side by side with them in the cathedral. The traditions of Scavazzina were continued by his son, Camillo Scavazzina, and by *Giuseppe Campi* (d. 1600). The younger Campi, *André* and *Antonio*, were mainly subject to the sway of Giulio Romano. Cremona was the birthplace of *Agostino d'Angelico* (1515-1575), who, like her five sisters, practiced the art of painting, and was highly esteemed by her contemporaries. She afterwards retired to Genoa, and even in her old age attracted the admiration of Van Dyck.

In the *Piazza del Comune* (Pl. F, 4) rises the *Torre del Podestà*, a tower 307 ft. in height, erected in 1261-84, and connected with the cathedral by a series of loggias. Extensive view from the top. — Opposite the tower is the Gothic *Palazzo Pubblico* (now the *Municipio*) of 1245 (restored), containing a few pictures by masters of the Cremona school and a rich marble chimney-piece by Podone (1502). Adjacent is the Gothic *Palazzo de' Gonfalonieri* or *de' Giureconsulti*, of 1202.

The *CATHEDRAL* (Pl. F, 4), a vaulted structure in the Romanesque-Lombard style, erected in 1107-90, has a rich main façade embellished with columns (partly remodelled in 1491) and tasteful brick façades on the transepts, especially the S.

The interior with its aisles and transepts also flanked with aisles, is covered with frescoes by *Scavazzina Scavazzina* (ca. 1460-48), *Samuele* (1468-70), *Pordenone* (1470-72), and later masters of the Cremona School, such as *Camillo Scavazzina*, *Alibello Melone*, *Paolo* and *Stefano Prato Bando*, the *Campi*, and *Gatti*. Over the arches of the nave, on both sides, are long series of frescoes. Left wall, above the first four arches, *Scavazzina Scavazzina*, Life of the Virgin in eight scenes, 5th arch, *Stefano Prato Bando*, The Magi, and Presentation in the Temple; beyond the organ, *Alibello Melone*, Flight into Egypt, and Massacre of the Innocents; above the last arch, *Scavazzina*, Christ teaching in the Temple. The central figures of Christ and four saints in the apse are also by *Scavazzina*. Right wall:

A	B	C	D	E	F	G	H
1	2	3	4	5	6	7	8
9	10	11	12	13	14	15	16
17	18	19	20	21	22	23	24
25	26	27	28	29	30	31	32
33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48
49	50	51	52	53	54	55	56
57	58	59	60	61	62	63	64



*Adamo, Last Supper, Christ washing the Disciples' feet, Christ on the Mt. of Olives, Christ taken by the soldiers, Christ before Caiaphas; above the 4th and 5th arches, Renaissance, "Christ led out to be crucified, scourging of Christ, Crown of Thorns, Ecce Homo; above the last three arches, towards the facade, Perdomani's three celebrated "Passion Scenes Christ before Pilate, Christ and St. Veronica, Christ nailed to the Cross. On the front wall, a colossal Crucifixion and Entombment by Perdomani. — The two pulpits are embellished with reliefs from an old altar, by Amadeo (1482). — The choir contains fine Renaissance stalls by Gio. Maria Piffino and Pietro della Porta (1482-90). The high-altar-piece (Assumption) is by Bern. Gatti. The chapel of the Host (1600), to the right of the choir, is elaborately frescoed by the Campi. — In the right transept stands the sarcophagus of St. Peter and Marcellinus, by Simon Brion (1607). The fresco, by Giulio Campi, represents the history of Euther. — First Chapel to the right: altar-piece by Perdomani, Madonna between two saints.*

In the vicinity are the octagonal *Battistero* (Pl. F, 4) of 1167, and the *Campo Santo* (Pl. F, 4), in the pavement of which are curious old mosaics (Hercules and Nessus; Piety wounded by Cruelty; Faith tearing out the tongue of Discord, etc.).

The adjacent *Piazza Roma* (Pl. E, F, 3) is laid out with gardens (music on Sun and Thurs. evenings).

A few hundred yards to the N.W. of the *Piazza Roma*, in the *Via Ugolini Dati* (Pl. E, 3), stands the old *Filippo Dati*, erected about 1690 in the baroque style and now a hospital. The court is very fine. To the E., at No. 7 *Corso di Porta Venezia*, is the *Monte di Pietà* (Pl. G, 2, 3), dating from the 15th century. The elegant brick facade is embellished with a charming frieze of *Nereide*, coats-of-arms, and portrait-heads, and in the court is a frieze of *Bacchantes*. — Farther on, near the *Porta Venezia* (p. 192), is the church of *Sant' Abbondio* (Pl. G, 2), with an early work (1377) of Giulio Campi (Madonna with St. Nazarius and Celsus) and a Coronation of the Virgin, by Altobello Melano. In the sacristy are some cabinets by G. M. Pistina.

From the Municipality the *Via Ala Ponzone* leads to the W. to the *Pulzone Reale* (formerly *Ala di Ponzone*), which contains the interesting *Museo Orvico* (daily 9-5, except Sun.).

On the *Staircase* are sculptures, portions of frescoes, etc. — *First Floor* From an *Anteroom*, with drawings and small paintings, we pass through a handsome Renaissance doorway to Room I., which contains enamels, bronzes, miniatures, book-bindings, ivory carvings, and terracottas. — Room II. Medals and plaquettes, also Trinity, by Finc. Cherchi, and other paintings. — Room III. Paintings: *Cumille Sacconino*, Madonna and two saints, *Gian Fr. Bamba*, Madonna; C. Orselli, *San Nicolò of Tolentino* (retouched); *Seconeto Sacconino*, Madonna enthroned with St. Anthony of Padua and Stephen (1515); *Giul. Campi*, Madonna and two saints. — Room IV. *Lor. di Orati* (?), Madonna. — In the following rooms are works by early Netherlandish masters (S. van Orp, Madonna), paintings of the 17-18th cent., sculptures, etc.

In front of the museum is a *Marble Statue of Ambrogio Ponchielli* (1834-86), a native of the district and composer of 'Gloconda', by Pietro Bordini (1892). — Farther up the *Corso Vittorio Emanuele*, in the second cross-street to the left, is the church of *SAN PIETRO AL PO* (Pl. E, 5), built in 1649-70 by Ilipari. Over the third altar to the left, Madonna and four saints, by *Gian Franc. Bamba* (1524). The rich ceiling-decorations are by *And. Campi* and other masters.

In *SAN' ANTONIO* (Pl. D, 3), a church of the 14th cent., with stiles and barrel-vaulting: first chapel on the right, Pieth, by



*Giulio Campi*; last side-altar but one, Madonna and two saints by *Perugino* (1494); left, between the 3rd and 4th altars, portraits of Francesco Sforza, and between the 4th and 5th, of his wife Bianca Maria Visconti, frescoes (retouched) by *Bonif. Bambocc* (15th cent.).

The Via Guido Grandi (passing on the right the small church of *Santa Margherita*, built and painted by *Giulio Campi*, 1548; and, farther on, to the left, No. 1, the *Palazzo Treccbi*, in the early-Renaissance style) leads hence to the PIAZZA GARIBALDI (Pl. C, D, 2), with a Monument of *Garibaldi*, by *Malfatti*, and the church of *SANT' AGATA* (by the entrance-wall, Monument of *Franc. Treccbi*, in the Renaissance style, by *Gian Cristoforo Romano*, 1502; beside the high-altar, four large frescoes by *Giulio Campi*, painted in 1536 in the style of Pordenone). From the piazza the Corso Garibaldi leads to the N.W. to the Porta Milano (Pl. C, 1) and the station. — Near the gate, adjoining the church of *San Luca* (right), is the *Cappella del Cristo Risorto*, a tasteful brick edifice of the early Renaissance (1503); the interior, renewed in the baroque style, contains frescoes of 1590.

Not far from the Porta Milano, in the Via Bertoni, stands the *Pal. Crotti* (formerly *Raimondi*), an early-Renaissance structure, containing sculptures by *Padova*. On the W. side of the Via Palestro (Pl. D, 1) is the *Pal. Stanga*, with a baroque façade and a fine colonnade of the early Renaissance.

About 1½ M. to the E. of the Porta Venezia (Pl. H, 3), near the Mantua road, is the church of "San Sigismondo, with frescoes and pictures by *Beccecco Becceccino*, the younger *Campi*, and other Cremonese masters; altar-piece by *Giulio Campi* (1540), Madonna with saints, and below, Francesco Sforza and his wife, founders of the church. S. Sigismondo is a station on the steam-tramway from Cremona to Cassinaggio (p. 199). — Near the village of *Le Torri* lies the beautiful *Villa Saccardi*.

FROM CREMONA TO BRESCIA, 31½ M., railway in 1½-1¾ hr. ( fares 5 fr. 25, 4 fr. 15, 2 fr. 85 c.). — 7 M. *Olmonate*, see p. 129. The other stations are unimportant. — 31½ M. *Brescia*.

FROM CREMONA TO PIACENZA (steam-tramway 4-5 times daily in 1¼ hr.). The road intersects the plain on the right bank of the Po, after crossing the river with its numerous islands, and at *Coerre* crosses the river formed by the *Chiovenco* and *Riglio*. At *Rounglio* we cross the *Pave* and proceed to the W. to *Piacenza* (p. 234).

From Cremona to *Parma*, see p. 125.

The first station of note beyond Cremona is (79 M.) *Fiadana*, the junction of the Brescia and Parma line (p. 198).

81 M. *Bossolo*, with an old castle of a collateral branch of the Gonzagas (p. 236). Before reaching (88 M.) *Marcaria* we cross the *Opito*. — 93½ M. *Castellucchio*.

About 2½ M. to the E. of *Castellucchio*, 5 M. from Mantua, is the church of *Sancta Maria delle Grazie*, founded in 1200, a famous resort of pilgrims, containing curious votive offerings in the form of lifelike figures in wax, bearing the names of 'Charles V.', 'Ferdinand I.', 'Pope Pius II.', the 'Comte de Bourbon', etc. Also a few monuments.

The train now crosses the *Mincio*. — 100 M. *Mantua*, see p. 236.





### 33. From Milan to Bergamo.

80½ M. RAILWAY in 1½-2 hrs. ( fares 8 fr. 80, 4 fr. 40, 2 fr. 20 c.).  
Finest views to the left.

From Milan to (20 M.) Treviglio, see p. 198. Our line here diverges to the N.E. — 26 M. Verdello; 38½ M. Bergamo.

**Bergamo.** — **Hotels.** ALA REALE ITALIA, Via Venti Settembre (Pl. C, 5), R. 2½-3½, R. 1½, 44j 2, D. 8, pens. 10, omn. ½ fr., very fair; CONCORDIA, Viale della Stazione (Pl. D, 5, 6), well fitted up, with a trattoria and a garden, R. 2-3 fr.; ALA S. BARTOLOMEO CLAVO, Strada Vitt. Emanuele; CAPPALLO D'ONE, Viale della Stazione, R. 2-3 fr., all four in the new town, the last two unpretending. — In the old town: ALESSANDRO S. BARTOLOMEO DEL SOCCO, Piazza Garibaldi, unpretending.

**Cafés.** Centrale, Nazionale, both in the Piazza Vittorio Emanuele (Pl. D, 5); Walder, Piazza Garibaldi, all three unpretending. Beer at the Sumbro, Piazza Vitt. Emanuele.

Cabs, per drive 1, per hr 3½ fr. — Tramway from the Porta San Bernardino (Pl. C, 6) by the Via Venti Settembre, the Piazza Vitt. Emanuele, and the Piazza Donizetti to the Porta Santa Caterina (Pl. E, 2). Fare 10 c. — Electric Tramway from the railway station via the Piazza Vitt. Emanuele to the lower station of the Cable Railway — A Cable Tramway (Funicolare; Pl. C, 5) connects the lower town with the upper town; the lower station is in the Strada Vitt. Emanuele, ½ M. from the Piazza Vitt. Emanuele. Fare 15 c.

Bergamo (820-1200 ft.), the ancient *Bergomum*, a Milanese town from 1264 to 1428 but after that Venetian until 1797, now a provincial capital and episcopal see, with 46,861 inhab. (suburbs included), lies at the junction of the *Valle Brembana*, watered by the *Brembo*, and the *Valle Seriana*, named after the rapid *Serio* (another affluent of the *Adda*). This is one of the busiest of the smaller trading and manufacturing towns in Italy, although its once famous fair (*Fiera di Sant' Alessandro*, middle of August to middle of September) has lost its importance. The town consists of two distinct parts, the *Città Alta*, picturesquely situated on hills and strongly fortified by the Venetians in 1561-68, and the much larger new quarters in the plain (*Borgo San Leonardo*, *Borgo Pignolo*, *Borgo San Tommaso*), with numerous cotton, silk, and other factories and an interesting piazza (*Fiera*; Pl. D, 4).

From the railway-station (Pl. D, E, 5) the broad Viale della Stazione leads to the PIAZZA VITTORIO EMANUELE (Pl. D, 5), with a statue of Victor Emmanuel II. by Barzaghi (Pl. 19). The Via Borfuro leads hence to the W. to Sant' Alessandro in Colonna (Pl. 5; C, 5), containing a fine *Assumption* by Romanino (left transept). The church is named from the partly antique column in front of it, at which St. Alexander, tutelary saint of Bergamo, is said to have suffered martyrdom.

To the N.E., beyond the Teatro Gaetano Donizetti (Pl. 25; D, 5), is the Piazza Donizetti, with a monument by Franc. Jerace (1897) to Gaetano Donizetti (1798-1848), who was a native of Bergamo; the composer, seated upon an ancient Greek exedra, receives the inspiration of a Muse. — In the Via Torquato Tasso, on the N.

side of the Piazza, is the church of *San Bartolomeo* (Pl. 8; D, 4). Behind the high-altar is a large altar-piece by *Lor. Lotto*, "Madonna surrounded by ten saints" (1516). Fine choir-stalls by *Fra Damiano* (1520) — Farther on is —

*Santo Spirito* (Pl. 17, E, 4), the fine aisleless interior of which is in the early-Renaissance style, due partly to *Pietro Isabella*.

**INTERIOR** Left, 1st chapel *Previtali*, John the Baptist, surrounded by SS. Bartholomew, Nicholas of Bari, Joseph, and Dominic, the painter's masterpiece (1518). Left, second altar, large altar-piece by *Sorpagno* (1508) Descent of the Holy Ghost, God the Father, Annunciation; on the left, The Baptist and St. Jerome; on the right, SS. Augustine and Francis. Right, 4th Chapel *Lotto*, "Madonna and four saints; above, angels in a glory" (1521); 5th chapel, *Previtali*, Madonna and four saints (1526). Restoration with four saints (finished by *Ag. de Cordero*).

Farther on, in the *Via di Pignolo*, are *San Bernardino in Pignolo* (Pl. 10; D, 3), containing a Madonna and two saints, in fresco, by *Previtali* (1523; 2nd altar on the right), and a high-altar-piece by *Lotto*, "Holy Family and four saints" (1521), and *Sanf' Alessandro della Croce* (Pl. 6, D 3; Moroni, Madonna; in the sacristy, *Lotto*, Trinity; Moroni, portrait; *Previtali*, Crucifixion, dated 1514). — The *Via Nuova* runs in a straight direction to the *Porta San' Agostino* (Pl. D, 2), while the *Via di San Tommaso* leads to the right to the *Accademia Carrara* (see p. 195).

An avenue of chestnut-trees named *Strada Vitt. Emanuele* (aka tramway, p. 193) connects the new town with the high-lying —

**CITTA' ALTA**, the ramparts (*Bastioni*) of which have been converted into promenades and afford fine views of the plain of Lombardy and the Bergamasque Alps.

From the upper terminus of the cable-tramway we proceed straight on by the *Via Gombito* to (3 min.) the **PIAZZA GARIBOLDI**, the former market-place, with the *Palazzo Nuovo* (Pl. 22; C, 2), in the late-Renaissance style, by *Scamozzi* (1611), but unfinished. The palace is now the *Reale Istituto Tecnico Vitt. Emanuele*. Opposite is the *Library*, in the Gothic *Palazzo Vecchio*, or *Broletto* (Pl. 23; C, 2), the groundfloor of which consists of an open colonnade, in which is the *Monument of Torquato Tasso* (whose father *Bernardo* was born at Bergamo in 1493). In the middle of the piazza is a *Bronze Monument of Garibaldi* (1885).

Behind the library is the Romanesque church of *Santa Maria Maggiore* (Pl. 16, B, C, 2, 3), of 1137, with ancient lion-portals by *Giov. da Campione* on the N. and S. To the right of the N. portal is the *Cappella Colleoni*.

The **INTERIOR** (usual entrance on the S. side) has been restored in a rich baroque style. It contains wall-paintings by *Paride de' Pesi* (see below, much injured), under Flemish tapestry, and fine Renaissance "Choir Stalls by *Franc. Capodiferrro* (1522-32) and other artists (behind) and by *Giov. Belli* (1510-77; in front). The "Intarsia work in the central panels (usually covered) was partly designed by *Lor. Lotto*. In the chapel to the right of the choir *Giov. Belli*, Christ in glory — In the right transept is a fresco, representing the tree of St. Bonaventura, by a follower of *Giotto* (1347). — The right aisle contains the partly restored tomb of *Car-*

*San Longo degli Alessandri* (d. at Avignon, 1310), by Ugo da Campione, and the monument of the famous composer *Dionisotti* (p. 195), by Vinea (1805). In the treasury (above the sacristy) are a large crucifix (3 ft. high) of the 15th century (?) and several works in metal.

The adjoining *Cappella Colleoni* (shown by the sacristano), erected by G. A. Amadeo in 1470-76 in the early-Renaissance style, has a lavishly sculptured façade, which, however, was probably much altered when the interior was modernised in 1774. The interior contains the tomb of the founder Bart. Colleoni (d. 1475; p. 304), begun by G. Ant. Amadeo, with reliefs from the life of Christ. On the top is the gilded equestrian statue of Colleoni by *Stefano By* of Wuerzburg (1504). To the right is the smaller, but beautiful monument of his daughter *Nedea* (d. 1470), also by Amadeo, and originally in the church of Bassella. Above the altar on the right are good sculptures; to the left, a Holy Family by *Angelino Kaufmann*; fine intarsia-work (covered); ceiling-paintings by *Figini*.

The adjoining *Baptistry* (Pl. 3; on the right), by Giov. da Campione (1340), originally in Santa Maria Maggiore, was re-erected here in 1898. In the interior are reliefs of the Passion (key in the sacristy of the cathedral; fee 30-50 c.)

Opposite is the Cathedral (Pl. 19), built from designs by Vinea, Scamozzi in 1614 on the site of an earlier edifice. First altar to the left: Madonna and saints by G. B. Moroni (1578); behind the high-altar, a Madonna, a late work of Giov. Bellini (1512; generally covered).

A little to the E. of the Piazza Garibaldi, in the Via Colleoni, is the *Luogo Pio Colleoni* (Pl. 4; C, 2), once the dwelling of Bart. Colleoni, who bequeathed it to the city for an orphanage in 1486. On the groundfloor are some frescoes by *Parino da Nova* and other masters of the 15th cent., among them is an equestrian portrait of Colleoni (fee of 1/2 fr. to the keeper).

We now return to the station of the cable-tramway and proceed thence, to the left, through the Strada Porta Dipinta, passing the church of *San' Andrea*, which contains a Madonna enthroned with four saints, by *Moretto* (altar to the right; covered). Fine view. The street leads to a small and hilly piazza with the church of *San Michele al Pozzo Bianco* (Pl. 18, D 2; usually closed), which contains good frescoes by Lor. Lotto, representing the Annunciation and the Nativity and Marriage of the Virgin (chapel to the left of the choir; partly concealed by the altar-piece). — We may proceed to the right through the Via Osmano to the ramparts (p. 194), or continue to follow the Strada Porta Dipinta to the left to the *Porta Sant' Agostino* (Pl. D, 2), near which is the old Gothic church of the same name (now a barrack). — Just below the gate a footpath, lined with acacias, leads to the —

*Accademia Carrara* (Pl. 1; E, 2), situated a short way outside the Porta Santa Caterina (tramway, p. 193), a school of art with a Picture Gallery (*Galleria Carrara*, *Gal. Morelli*, and *Gal. Loehle*; open daily, 10-4, adm. 1/2 fr.; on 1st and 3rd Sun. of each month, and daily from 30th Aug. to 18th Sept., 10-5, free; at other times, 1 fr.). Lists of the pictures are provided. Catalogue of the Gal. Carrara and the Gal. Loehle 1 fr., of the Gal. Morelli 60 c.



(1808, an early work); 221. *Sanpaulo*, Madonna and St. Rochus and Sebastian; 222. *Agostini* (?), St. Sebastian (supposed to be an early work, placed in Perugino's school); 223. *Sanmichele de Martino* St. Sebastian; 224. *Donno Doni*, Madonna with St. George and a canonized bishop; 225. *San Pappo*, St. Jerome, *Sanpaulo*, 226. Madonna, 227. Presentation; 228. *San Angelico* Madonna and angels (early work).

A more extensive view than that from the ramparts (p. 104) is obtained from the old Castello (Pl. A, 1), about  $\frac{3}{4}$  M. to the N.W. of the *Porta Sant' Alessandro* (Pl. B, 2). There is a small cistern at the top. — About  $1\frac{1}{4}$  M. to the W. of the Castello is the *Piano dei Tedeschi*, commanding a good view of the *Valle Rerubana*.

From Terni to Perugia (p. 100), 20 M. intermediate stations: 3 M. *Assisi* (p. 100),  $7\frac{1}{2}$  M. *Casciade*, the station for (1 M.) the church of *Madonna*, the home of Bart. Colissoni's old age, with fragments by Romanelli. From Perugia (rail station, Pl. D, 6) to Terni and *Assisi*, see p. 145. — *Assisi* via *Porto San Pietro* (p. 103) to Perugia, see p. 145. From Perugia to *Assisi*, *Assisi Arate*, and *Assisi* see p. 60.

From *Assisi* (railway station, Pl. E, 4) to *Porto della Salva*, 18 M., railway in  $1\frac{1}{2}$  hr., through the picturesque and industrial *Valle Rerubana*. — The train descends to the *Porto*  $\frac{3}{4}$  M. *Assisi* (where *San Martino* contains one of Lotto's best works, *Death of Peter Martyr*; good wood carvings in the sacristy); 8 M. *Assisi*. The line ascends, supported at places by arches, over the bed of the *Forto* 11 M. *Casciade* *Assisi*, at the entrance of the valley of *Assisi* 12 $\frac{1}{2}$  M. *Forto*.

15 M. *Porto della Salva* (1000 ft., *Assisi*) to the terminus of the line, *Assisi* thence by *Assisi* (2100 ft., *Assisi* *Assisi*, *Assisi* *Assisi*), with its interesting church, to (13 M.) *Assisi* (p. 107).

Interesting excursion from *Porto della Salva* or from *Assisi* to the *Assisi* *Assisi*. From *Assisi* we proceed via *Assisi* (1015 ft.) and *Assisi* (1015 ft.) to the (14 $\frac{1}{2}$  M.) *Porto di Braccia*, where we reach the road running up the left bank of the *Forto* from *Porto della Salva*. We then go on via (7 $\frac{1}{2}$  M.) *Assisi* (2100 ft., *Assisi* *Assisi* *Assisi* and 14 M. *Porto* *Assisi* (2100 ft., *Assisi* *Assisi*) to (3 M.) *Assisi* (2100 ft., *Assisi* *Assisi* *Assisi*), above the village, very fair, guide, *Assisi* *Assisi* *Assisi*, the last village in the *Val Rerubana*. A bridge path (marked by the 1 & C, leads hence on the left bank of the *Forto*, passing picturesque cascades and ravines (*Assisi* *Assisi*, *Assisi* *Assisi*) to the (2 hrs.) magnificent *Assisi* *Assisi*, which descends in three leaps from a height of about 1000 ft. into a romantic cañon carved by snow-capped mountains. Above the falls is the *Pian dei Barbellini* (3 hrs. from *Assisi*), with the *Assisi* *Assisi* (2100 ft.) of the Italian Alpine Club. The best view of the falls is obtained from the *Assisi* protected by iron railings (1 $\frac{1}{2}$  hr. from the *Assisi* and back). From the *Assisi* the *Assisi* *Assisi* (2100 ft., 3 $\frac{1}{2}$  hrs.); the *Assisi* *Assisi* (2100 ft., 6 hrs.) and the *Assisi* *Assisi* (2100 ft., 4 hrs., with guide may be ascended. Hence we may proceed over the *Assisi* *Assisi* (ca. 2000 ft.) and through the finely wooded *Assisi* *Assisi* to *Assisi* *Assisi* and (7-8 hrs.) *Assisi* (p. 101, in the *Val Tullia* (a pleasant trip). Or we may pass the small *Assisi* *Assisi* (ca. 2000 ft., to the N.E.) and the source of the *Forto* and ascend to (3 hrs.) the *Assisi* *Assisi* (2100 ft., to the W. of *Assisi* *Assisi*, we then descend through the *Assisi* *Assisi* (3 hrs.), *Assisi* (2100 ft., accommodation at the *Assisi*) and (1 $\frac{1}{2}$  hr.) *Assisi* (p. 101).

From *Assisi* to *Assisi*, 20 M. diligence daily in 6 hours. — The road at first follows the direction of the railway to *Assisi* and then runs via (8 M.) *Assisi* 2 M. to the N.E. of station *Assisi* (p. 100, *Assisi*), with frequent sulphur-baths, into the *Val Cavallina* (near *Assisi* to the *Assisi* *Assisi*, with fragments by *Assisi* *Assisi*, dating from 1822). The road ascends the *Val Cavallina*, passing *Assisi* and the pretty lake of the same name, and finally descends to (20 M.) *Assisi* (p. 107).



**From Lecco to Brescia via Bergamo.**

53 M. RAILWAY in 3-4 hrs. (fares 9 fr. 65, 6 fr. 80, 4 fr. 35 c.). We change carriages at Rovato.

Lecco, see p. 151. — 2½ M. *Maggianico*; 4½ M. *Calolzio*, both stations on the line from Lecco to Monza and Milan (p. 151). — 16 M. *Ponte San Pietro*, with a pretty church and an old castle, the junction for *Seregno* (see p. 187). — We cross the *Brambo* (p. 193). 20½ M. *Bergamo* (p. 193). — Near (23½ M.) *Servate* the *Serio* is crossed. 28 M. *Gorlago* (p. 197); 31½ M. *Grumello del Monte*. The *Oglio* (see below) is next crossed. 34 M. *Palascolo* (branch to *Parate*, p. 206); pretty view of the village, to the left. 39½ M. *Coccaglio*, with the convent of *Mont' Orfano* on a height; 40½ M. *Rovato* (see below). — 52 M. *Brescia*, see p. 199.

**33. From Milan to Verona.**

93 M. RAILWAY in 2½-3½ hrs. (fares 17 fr. 40, 12 fr. 20, 7 fr. 85 c., express, 19 fr. 15, 13 fr. 45 c.). The 'Train de Luxe' (Cannes-Vienna) mentioned at p. 20 may be used in winter (2½ hrs.). — Railway Stations in Verona, see p. 231.

Milan, see p. 112. — 12 M. *Melzo*. At (16 M.) *Cassano d'Adda* we cross the blue *Adda*.

20 M. *Treviglio* (410 ft.; *Regina d'Inghilterra*; Rail. Restaurant, 66j. 2½, D. 3½ fr.), a town of 14,987 inhab., is the junction of lines to Cremona and Bergamo (pp. 189, 193). The church of *San Martino* has an altar-piece by *Buttinone* and *Zenale*. Steam-tramways to Monza (p. 146), Lodi (p. 334), etc.

The train crosses the *Serio* (p. 197). 28 M. *Romano di Lombardia*; 32 M. *Calate*. The *Oglio* (see above) is crossed. 36½ M. *Chiari*, an old and industrious town of 10,749 inhab., starting-point of the steam-tramway to *Iseo* (R. 35). 40½ M. *Rovato* (Rail. Restaurant), junction of the Bergamo-Brescia line described above.

52 M. *Brescia*, see p. 199.

FROM BRESCIA TO PAVIA, 57 M., railway in 2½-3¼ hrs. (fares 10 fr. 70, 7 fr. 60, 4 fr. 35 c.). — The chief intermediate stations are *Viadana* (14 M.; p. 241), *Piedana* (31½ M.; p. 192), junction of the Cremona and Mantua line, and (42 M.) *Cassinaggio*, connected with Cremona by steam-tramway. — 57 M. *Pavia*, see p. 340.

From Brescia to Cremona, see p. 192; to Bergamo and Lecco, see above; to *Veduggio* via *Besenò*, see p. 209. — Steam-tramways from Brescia, see p. 206.

The slopes near Brescia are sprinkled with villas. 56 M. *Besenò*. The *Chiese* is crossed. — Beyond (65 M.) *Lonato* a tunnel and a cutting.

A long viaduct now carries the line to (68 M.) *Desenzano* (p. 211). Admirable survey in clear weather to the left of the blue *Lago di Garda* and the peninsula of *Sirmione* (p. 211).

72 M. *San Martino della Battaglia*. A monument on the right commemorates the battle of *Solferino*, where the French and Piedmontese under Emp. Napoleon III. and King Victor Emmanuel II. defeated the Austrians under Emp. Francis Joseph, 24th June, 1859.





The village of Solferino (675 ft.) lies on the S.W. margin of the hills bordering the Lago di Garda on the E., about  $7\frac{1}{2}$  M. to the S. of Desenzano and about 5 M. to the S.W. of San Martino. It formed the centre of the Austrian position, and was taken about 1 p.m. by the French guards. The heights of San Martino to the N.E. were held by General Benedek, who repulsed the attacks of the Piedmontese until nightfall, and only abandoned his position on receiving the order to retreat. The left wing of the Austrian army, attacked by the French under General Niel, also maintained its position until late in the afternoon. — Harried travellers content themselves with a visit to the Tower of San Martino,  $\frac{1}{4}$  M. to the S. of the railway station of that name (see p. 198). This structure, erected to commemorate the battle of Solferino and converted into a military museum in 1893, stands upon a platform 85 ft. in width and rises to a height of 243 ft. We first enter a circular chamber, in the centre of which is a statue by *And. Del Zotto*, representing Victor Emmanuel II. as the commander of the Italian troops at Solferino. On the walls are scenes from the life of the King, and on the vaulting are eight allegorical figures representing the chief cities of Italy, all painted in wax-colours by *Vitt. Brambilla*. The side chapels contain busts of the eight Italian generals who fell in the wars of independence. From the round chamber an easy staircase, ascending through two passages, with bronze tablets containing the names of the 660,000 fighters for the unity of Italy, leads to seven rooms, one above another, each containing a battle-painting and reminiscences of one of the seven campaigns of the wars. From the uppermost room we emerge on the platform of the tower, which not only commands the battlefield (chief points indicated by arrows) but also affords an extensive view of the Lago di Garda and the chain of the Alps. Near the tower is a *Chapel House*, surrounded by cypresses.

77 M. Peschiera sul Garda. The station (Restaurant, *déj.* or D. 2-3 fr.) lies  $\frac{1}{2}$  M. to the E. of the town (*Hôt. - Pens. Montessor*, clean); the quay is near the gate, to the right (cab, see p. 215). Peschiera, an old fortress with 1700 inhab., lies at the S.E. end of the Lago di Garda, at the efflux of the *Mincio*, which the train crosses. On 30th May, 1848, the place was taken by the Piedmontese after a gallant defence by the Austrian General *Rath*, which lasted six weeks.

79 $\frac{1}{2}$  M. Castelnovo di Verona. — 81 M. Verona Porta Nuova. The *Adige* is crossed; fine view of the town to the left. 89 M. Verona Porta Vescovo, see p. 221.

### 34. Brescia.

The Railway Station (Pl. A, 4; *Antourani*) lies at the S.W. end of the town, near the Porta Staziola. Town Office at Via San Martino 5 (Pl. C, 3). Hotels. \*ALBERGO D'ITALIA (Pl. b, C, 3), Corso del Teatro, R. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$ , *déj.* 2 $\frac{1}{2}$ , D 4, omn.  $\frac{1}{2}$  fr.; *Hôt. Bascia* (Pl. a; B, 3), Via Umberto Primo, with restaurant and small garden, R. 2 $\frac{1}{2}$ , L.  $\frac{1}{2}$ , omn.  $\frac{1}{4}$  fr.; GALLO (Pl. c, C, 3), Via Trieste 3, R. from 2 fr.; Gaudino (Pl. d, C, 3), Corso del Teatro R. 2, omn.  $\frac{1}{2}$  fr., these two with trattorie; ALB. LOCALI, at the station.

Cafés. *Stafette*, *Contratti*, Corso del Teatro.

Post Office (Pl. 20; C, 2), Piazza Posta. — Telegraph Office (Pl. 31 C, 3), Via San Martino.

Photographs: *Fratelli Rinaldi*, Piazza San Francesco.

Cabs (*Ufficiarie*) 1 fr. per drive, 1 $\frac{1}{2}$  fr. per hour. Trunk 20 c.

Tramway from the railway station and Porta Milano to Porta Venezia.

Principal Attractions (1 day). Municipio (p. 200), Cathedral (p. 201); Collection of Antiquities (p. 202); San Clemente (p. 203); *Martinsengo* Galleries (pp. 203, 204); Santi Nazaro e Celso (p. 205); San Francesco (p. 206); San Giovanni Evangelista (p. 206); walk near the Castello (p. 206).

**Brescia** (400 ft.), capital of a province and see of a bishop, with 60,210 inhab., is beautifully situated at the foot of the Alps, and its numerous fountains of limpid water lend it an additional charm. Iron ware, and particularly weapons, form the staple commodities, many of the fire-arms used by the Italian army being made here. The woollen, linen, and silk factories also deserve mention.

Brescia, the ancient *Castrum Brexianum* afterwards a Roman colony, was from 1167 one of the most active members of the confederation of Lombard towns. In 1330 it fell into the hands of *Enrico* (p. 235) and it afterwards belonged successively to the Scaligers of Verona, the Visconti of Milan (1471-86), and the Venetians. It vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1612 was sacked and burned by the French under *Gustave de Suède* (p. 235) after an obstinate defence. Five years later it was restored to Venice, to which it belonged till 1797, but it has never recovered its ancient importance. After the unsuccessful revolt of 1818 Brescia alone of all the Lombard towns called, under the youthful *Franco Sperto*, to *Charles Albert*'s renewed attempt in 1848, but it was bombarded by the Austrians under *Hugobert* and after ten days of obstinate street fighting was taken on April 2nd. — *Andrea d'Albareda*, a pupil of *Abbiad* was one of the most prominent leaders of the reforming movement in Italy in the middle ages; he attacked the secular power and wealth of the clergy, and after being excommunicated by *Hadrian IV.* was executed in 1158.

Brescia is noteworthy in the history of art as the birthplace of *Alessandro Mantegna* (borned *O. Mantegna* (1431-1506), who appears to have studied exclusively at his native place and whose teacher is said to have been *Antonio Perugino* of Brescia. He has been classed with the Venetian school, but erroneously, for nearly all the schools of the *Terza Forma* have had an independent development, and like the Venetian masters, he is distinguished from that school by the comparative sobriety of his colouring (subdued silvery tones), although he vies with the Venetians in richness and brilliancy while he sometimes reveals a full mastery of the identity of the golden period of art. Mantegna began his career as a painter in his 15th year. He rarely extended the sphere of his labours beyond his native place, and Brescia is therefore abundantly stored with his works. The churches here (such as *San Clemente*, p. 235) display his fertility, both as a painter of fresco and in oils, forming quite a museum of his pictures. *San Giovanni Evangelista* (p. 235), *Santi Vincenzo e Carlo* (p. 235), and the *Galleria Martinengo* (p. 235) all contain admirable specimens of his power. Among Mantegna's pupils was also *Donato* (ca. 1480-90), one of the best portrait painters of the Renaissance. Another eminent master of Brescia, a contemporary of Mantegna, was *Girolamo Savonarola* (1455-1525), his best works are to be seen in *San Francesco* (p. 235), *San Giovanni Evangelista* (p. 235), and at Padua. — Brescia also contains several interesting antiquities (p. 235).

The centre of the town is the picturesque **PIAZZA DEL COMUNE** (formerly *Piazza Vecchia*), in which rises the "Mantegna" (Pl. 14, D. C. 2), usually called *La Loggia*, begun in the early-Renaissance style by *Tommaso Bramante* of Vicenza in 1497, but unfinished until *Jacopo Sansovino* completed the upper part in 1564-74. The window-mouldings are by *Palladio* (1562). The large colon on the upper story and the lofty vaulted roof were destroyed by a fire in 1575. The exterior of this magnificent structure is almost overladen with ornamentation, including a charming 'piano friso' by *Sansovino*. On the groundfloor is a deep colonnade, in front are pillars and pilasters. The upper floor recedes considerably. The building is now being restored, and it is said that the disfiguring octagonal

addition on the top, due to *L. Vanzetti* (1700-78), is to be replaced by a dome in accordance with the original design. — The handsome adjacent building on the right, the *Archivio e Camera Notarile* (Pl. 1), is probably also by *Fromentone*.

On the opposite (E.) side of the Piazza, above an arcade, rises the *Torre dell' Orologio*, or clock-tower, with a large dial (twice 1 to 12). The bell is struck by two iron figures as at Venice (p. 276). — To the left rises a *Monument*, erected in 1864 to the Brescians who fell in 1848 (p. 200); on the pedestal are scenes from the contest. — The S. side of the piazza is occupied by the *Monte di Pietà*, a plain Renaissance building begun in 1484; the E. half, with a handsome loggia, was erected in 1597 by *Pier Maria Bagnadore*.

To the S.E. of the Piazza del Comune is the "Duomo Nuovo" (Pl. C, 3), a handsome church begun in 1604 by *Giov. Batt. Lantani* (but the dome, 270 ft. high, not completed till 1826). It is in the form of a Greek cross, with a lengthened choir.

*Interior.* By the first pillar on the right is the large monument of *Bishop Nava* (d. 1631), by *Monti*; by the first pillar on the left, the monument of *Bishop Ferrari* (d. 1646). The second altar on the right is adorned with modern statues in marble of Faith, by *Soleroni*, and Hope, by *Smacchi*, and a painting, Christ healing the sick, by *Gregoletti* (1800). Then (3rd altar on the right), a sarcophagus with small reliefs (1510), containing the 'Corpora D. D. Apollonio et Philastro', transferred hither in 1674 from the crypt of the old cathedral. — High-altar-piece, an *Assumption* by *Sebelli*, designed by *Seb. Conca* (18th cent.).

From a door between the 2nd and 3rd altars 25 steps descend to the *Duomo Vecchio* (Pl. O, 3), generally called *La Rotonda* (shown by the sacristan of the Duomo Nuovo). This massive dome-structure (of the 10th cent.?) is circular, as its name imports, with an ambulatory, and rests on eight short pillars in the interior. Beneath is the crypt, or *Basilica di San Filastro* (now lighted by electricity), supported by 42 columns. This represents an early-Christian basilica, the ground-plan of which was probably followed in the curious old addition on the E. side of the church, consisting of a transept and choir with lateral chapels.

On the W. side of the above-mentioned ambulatory is the tomb of *Bishop Maggi* (d. 1806), by *Ugo da Campione* (?). — Altar-piece in the added choir, an 'Assumption' by *Moratti* (1826); at the sides, a *Presentation* in the Temple and a *Visitation*, by *Remondino*; on the left, *Infans Vechio* (?), Holy Family (retouched).

Opposite the E. side of the Duomo Nuovo is the entrance to the *Biblioteca Queriniana* (Pl. 4, C3; fee 1/2 fr.), of 40,000 vols., bequeathed to the town in 1747 by *Cardinal Querini*. Several curiosities are preserved in a separate cabinet. (Admission 9-4, in winter 9-3, on Wed., Sun., and high festivals 12-3; vacation Oct. 1st-20th.)

Book of the Gospels of the 9th cent., with gold letters on purple vellum; Koran in 12 vols., with miniatures and gilding; an old Book of the Gospels, and a Harmony of the Gospels by *Eusebius* (10th cent.), with miniatures; 14th cent. MS. of *Deuts* on parchment, with miniatures;

a *Peirarch* of 1470 with various illustrations (*Peirarche Aperte*) and written annotations; a *Dono* with numerous wood-cuts, printed at Braccini in 1497, etc.

The *Broletto* (Pl. C, 2, 3), a massive building, adjoining the cathedral on the N., dates from 1187 and 1222 but was not entirely completed until the 15-17th centuries. Anciently (until 1421) the town-hall, it now contains the courts of justice and the prefecture. The campanile on the S. side, the *Torre del Popolo*, belongs to the original edifice, which is now being restored in the initial style.

The Gothic brick façade of the former church of *Sant' Agostino* is incorporated with the W. side of the *Broletto*, past which the *Vicolo Sant' Agostino* ascends to the *Piazza Tito Sperti* (Pl. C, 2), at the entrance to the *Castello*. This piazza, now embellished with a monument to *Tito Sperti* (p. 200; b. 1827, executed at Mantua in 1853), was one of the most obstinately contested points in 1849.

The *Contrada Broletto* and the *Via Santa Giulia* run hence to the E. to the *Piazza del Museo* (Pl. D, 2, 3), occupying the site of the Roman *Forum*, of which the *Porticus* on the E. side is a relic. At the N. end of the piazza is the entrance to the —

\**Museum of Antiquities* (*Museo Civico Ed. Romana* or *Museo Patrio*; Pl. D, 2; week-days 10-4, Nov. to Feb. 10-3, fee 1 fr., which admits also to the *Medieval Museum*, free on Sun. in summer, 1-4). The museum occupies an ancient Corinthian *Temple of Hercules*, excavated in 1822, which, according to inscriptions, was erected by *Vespasian* in A.D. 72. The dilapidated, but exceedingly picturesque temple stands on a lofty substructure, with a projecting colonnade of ten columns and four pillars to which the steps ascend, and has three *cellae* of moderate depth.

The pavement of the *PRINCIPAL HALL* has been restored from the original remains. By the back-wall, as in the other chambers, are placed the bases of the temple images. Among the Roman inscriptions and sculptures is an archaic head; also two tombs of the first period. — The *first Room* on the right contains ancient glass, vases, coins, bronzes, etc. — In the Room on the left are fragments of a colossal temple-figure, architectural fragments, gilded bronze busts, a relief of a naval battle, breastplate of a war-horse, and above all a *Statue of Victory*, excavated in 1833, a bronze figure about 6½ ft. in height, with a silver-plated diadem round her head, a (restored) shield, on which she is about to write, in her left hand, and a (restored) helmet under her left foot, one of the most precious existing specimens of ancient plastic art.

A couple of min. to the S. may be seen some remains of the Roman *Curia*, built into the N. side of the small *Piazza del Beveratore*, and a few traces of the Roman *Theatre* may be noticed in the court of the *Casa Gambari*, in the *Vicolo Fontanone*.

Farther along the *Via Santa Giulia* (see above), and in the upper part of the *Via Veronica Gambari*, rises a large block of buildings, including three churches. These are relics of the convent of *San Salvatore* or *Santa Giulia*, founded by the Lombard King *Desiderius*. The church of *Santa Maria del Solario* (Pl. D, 2, 3) is *Romanesque* (11-12th cent.). The other churches, *S. Salvatore* (3th cent.) and

*S. Giulia* (1486-1500) have been occupied since 1882 by the **Medieval Museum** (*Museo Civico Eth. Cristiana*, or *Museo Medioevale*; Pl. D, 2; adm. same price and times as the Museum of Antiquities, see p. 202).

In the **Vestibule**, a bust of Fra Paolo Sarpi (p. 200). In the **New Part** of the church, on the wall to the left, five weapons, architectural remains with interesting ornaments of the Lombard period, majestics, in front, the 'Cross of Galla Placidia' (p. 226), of 5th cent. workmanship, decorated with gems of various periods and portraits of the emperors and her sons Honorius and Valentinian III; in the centre, ivory reliefs, including circular diptychs of Beothius and Lempadius (5th cent.) and the Diptychon *Guerrinianum*, medallions, plaquettes, Renaissance bronzes; on the R wall, Venetian glass, marble door (16th cent.) from a church at Chiari, Limoges and Venetian enamel, niello work, and the 'Lipometes' or sides of a reliquary of the 4th cent., carved in ivory and arranged in the form of a cross — In the **Old Part** of the church, the monument of the Venetian general Cristof (1610), and the **Mausoleum** of Marcantonio Martinengo (16th cent.), with reliefs in bronze, from the church of San Cristof (see below). The lecture opposite is adorned with intarsia by *Agostino da Brescia* (1618). — On the back-wall, a fresco of the 10th century. — Finally we descend into the lower lying church of *San Simeone*, which contains a collection of frescoes (13-16th cent.).

The church of *San Cristof* (Pl. D, 2), above the Museum, has a façade with interesting brick-ornamentation — *San Pietro in Ottavio* (Pl. D, E, 2) is a Renaissance church by Sansovino (?).

The **Via San Clemente** leads to the right from the **Via Veronice Gamberti** to *San Clemente* (Pl. 9, D, 3), a small church containing a modern monument of *Moretto* (p. 200, to the left) and five of his works, much injured by retouching. The church is badly lighted and is closed 8-2, sacristan, in the lane to the W.

On the right, 2nd altar, \**SS. Cecilia, Barbara, Agnes, Agatha, and Lucia* a charming composition, in which the repellent attributes of martyrdom are handled with such marvellous savoir-faire as almost to assume an attractive air (*C & C*). On the left, 1st altar, *St. Ursula* and the *Eleven Thousand Virgins*; 2nd altar, *Madonna with SS. Catherine of Alexandria, Catherine of Siena, Paul, and Jerome*; 3rd altar, *Abraham and Melchizedek*. \*High-altar-piece, *Madonna with SS. Clement, Dominic, Florian, Catherine, and Mary Magdalen*.

A little to the S.E. is *Santa Maria Calchera* (Pl. 12, D, 3). First altar to the left: *Simon the Pharisee and Christ* by *Moretto*. Second altar to the right \**St. Apollonius blessing the Host*, by *Romanino*. Small chapel behind the pulpit. Picta with *SS. Jerome and Dorothea*, by *Moretto*. High-altar *Visitation*, by *Callisto da Lodi* (1625). — Adjacent is the **Porta Venezia** (Pl. E, 3), near which is a bronze statue of *Arnold of Brescia* by *Odoardo Tabacchi* (1882). Tramway, see p. 100.

Besides the above museums the town also possesses valuable collections of ancient and modern pictures, sculptures, etc. These are preserved in the **Palazzo Tosio** (Pl. D, 3), **Via Tosio 12** (bequeathed by Count Tosio), and in the **Palazzo Martinengo**. Adm. as to the Museum of Antiquities (p. 202), see 1 fr. No catalogue.

**First Floor.** Rooms I-VII Italian paintings (16th cent.); also (R. V) *Onymada*, and (R. VI) *Night and Day*, all by *Thermodon*. — Room IX *L. Marini*, *Urania*, a statue in marble from *Tosco*. — **Ornament**: 1. *Surto*.



*Int.* Boy treading grapes; 2. *Gundolf* (after *Thorvaldsen*), *Genius of Music*. — *CEILING*: 1. *Riccone d'Este*, a bust by *Canova*. — *Room XI & XII* contain modern paintings. *Room XIII* (earlier works) 1. *Fr. Alfani*, *Young and Grace*, 16. *Pinuro*, *Portrait*, 18. *School of Raphael*, *Madonna*, 20. *Fr. Bartolomeo*, *Holy Family* (spoiled by retouching).

*Ground Floor* *Room XVI*: 1. *Lecceon*, in marble, by *Favard*, 7. *Mont*, *Bust of Galileo*, 8. 2. Copies of *Canova's* colossal busts of himself and of *Napoleon I* by *Gundolf*.

We now return, and, turning to the right by the *Via dell' Arsenale*, reach the new *Piazza Moretto* (Pl. D, 4), with a bronze *Statue of Moretto* (Pl. 18), by *Don Ghidoni* (1908). On the E. side of the square rises the unfinished *\*Palazzo Martinengo*, which has belonged to the town since 1887. On the ground-floor are relics of the rising of 1849, *Garibaldi's* travelling-carriage, etc., and on the first floor is an important *\*Picture Gallery*, especially strong in works by *Moretto* and *Romanino*. Entrance, *Via Martinengo da Baroo*; the adm. fee for the Pal. *Torio* admits also to this collection. No catalogue.

*Room I* *Stav. Donato Montorfino* (?), *St. George* and the dragon, numerous frescoes. *Room II* (main room). Entrance wall 1. *St. Moretto*, *Two portraits*, *Frans. Francia*, *Two Madonnas*, *Street des Labri*, *Ministère*, *Sophist*, *\*Christ blessing*, with crowns of thorns and wounds (painted in Florence, still under Umbrian influence, 1501); *Low Latta*, *\*Adoration of the Child*, *Quers da Sotte* (? more probably *Pinuro* 1500), *Angel's head*, *Adora. Moretto*, *Assumption*, *Romanino*, *\*Christ at Emmaus and Magdalen at Jesus feet* (frescoes), *\*Raising of the Cross*, *Moretto*, *\*Madonna in clouds*, with angels, *St. Francis*, and donors below (1512). End wall to the left *Moretto*, *Portrait*, *Annunciation* (early work), *Christ at Emmaus*, *Adoration of the Child*, *St. Anthony of Padua and Nicholas*, *Romanino*, *Group of saints* (injured). End wall to the right *Moretto*, *\*Madonna in clouds*, with five saints below (from *Santa Eufemia*), *\*St. Nicholas presenting school-children to the Madonna* (1512), *Descent of the Holy Ghost*, *Romanino*, *Adoration of the Shepherds*, *Entombment*. — *Room III* *Callisto da Lodi*, *Adoration of the Child* (fresco, 1524), *Coverable*, *St. Nicholas*, *Bacchante*, *Adoration of the Child*, *Antonello da Messina*, *Portrait*. — *Room IV* At the exit, *Fam. Spini* (?), *Madonna with the Child and St. John*, *Cloud*, surmounted *Janet*, *Portrait of Henri III* (1598). The seven following rooms contain valuable drawings and engravings by old masters.

Adjoining the Pal. Martinengo is *Sant' Afra* (Pl. D, 4), an ancient church entirely rebuilt in 1680 by *Bagnadore*.

High altar piece *Pinuro*, *Assumption*, in which the blue of the sky is the predominant colour. Over the 8 door *Pinuro* (or *Don. Campi*), *Christ and the Woman taken in adultery* (covered). Over the second altar on the N. side *P. Veronese*, *Martyrdom of St. Afra*.

The church of *Sant' Alessandro* (Pl. 7, C, 4), in the *Via Moretto*, contains (1st altar to the right) an *Annunciation* (covered) by *Paolo da Brescia* (?), and a *Plenk* by *Civerchio* (2nd altar to the right).

Near the N. W. angle of the *Piazza del Comune* (p. 200) begins the *Corno delle Mercanzie*, which, with its prolongation, the *Corno Garibaldi*, leads to the *Porte Milano* (p. 206). At the end of the first-named street, to the left, is the *Torre della Pulata* (Pl. 22; B, 2), mediæval tower (100 ft. high) with modern pinnacles. — Near a

fountain to the right, in the Via S. Giovanni, is San Giovanni Evangelista (Pl. B, 2), with admirable pictures.

We begin on the right. 3rd Altar *Moretto*, Massacre of the innocents, a youthful work (copied from the engraving by Marcantonio). In the choir, behind the high-altar *Moretto*, John the Baptist, Zacharias, St. Augustine and Agnes; in the centre, the Madonna; above, God the Father (unfortunately retouched). — In the next chapel (*Corpus Domini*) *Cesareo*, Entombment, in a magnificent Renaissance frame (1508); in the lunette above, Coronation of the Virgin, by *Romanino*. \*Frescoes on the right by *Moretto* (youthful works of 1521, showing the influence of *Romanino*): Collecting the manna, Elijah, and Last Supper, on the pilasters, St. Mark and St. Luke, and six prophets above. Those on the left are by *Romanino*: Raising of Lazarus, Mary Magdalen before Christ, and the Sacrament, on the pilasters, St. John and St. Matthew (the latter damaged), and six prophets above. — In the Battistery (in front, to the left) *Francesco Francia*, 'The Trinity adored by saints, one of the artist's finest works.

We next proceed by the Via Borgondio, to the N.E., to visit SANTA MARIA DEL CARMINE (Pl. B, C, 2), dating from the 15th cent., with a Renaissance portal and fine brick ornamentation on the façade. The lunette contains a fresco (Annunciation) by *Ferramolo*. In the third chapel on the right, Fathers of the Church, a ceiling-painting by *Vinc. Poppo*.

To the W., at the end of Via San Rocco, is the church of Santa Maria delle Grazie (Pl. A, 2), which dates from 1522, with the exception of the main portal, which is older.

1st altar to the left, Madonna in clouds, with four saints below, by *Poppo*; over the high-altar, a Nativity of Christ, by *Moretto*; chapel to the right of the choir, Madonna in clouds, below, St. Sebastian, Ambrose, and Rochus by *Moretto*. — The church is adjoined on the left by a small early-Renaissance court and a modern Romanesque pilgrimage-chapel, by *Ant. Tagliaferri*.

Beside the Porta Milano (Pl. A, 2) is a bronze *Equestrian Statue of Garibaldi*, designed by *Maccagnani* (1889). — The Corso Carlo Alberto (the fourth side-street in the Corso Garibaldi, p. 204) leads to the S. to the Palazzo Fe (18th cent.) and the church of Santi Nazario e Celso (Pl. 13; A, 3), built in 1780 and containing several good pictures.

\*High-altar-piece by *Fittini*, in five sections, the Resurrection being the principal subject; on the right, St. Sebastian, on the left, St. George with the portrait of Averoldo, the donor (1522); above these, the Annunciation (long an object of study to the artists of the Brescia School: C. & C.). — Second altar on the left, 'Coronation of the Virgin, with St. Michael, Joseph, Nicholas, and Francis below, by *Moretto* (covered, 'this altar-piece is the very best of its kind, cold perhaps in silver grey surface, but full of bright harmony and colour' C. & C.). — Third altar on the right, Christ in glory (1541); fourth altar on the left, Nativity, with St. Nazario and Celso, also by *Moretto*, sadly damaged. — In the sacristy, above the side-door, *Pradella* by *Moretto*, Adoration of the Child, Madonna and angel in medallions. On the organ-wing, an Annunciation by *Poppo*. Above the side-door of the main portal of the church is a large painting of the Martyrdom of Nazarius and Celso, ascribed to *Poppo*.

A few yards to the E., in the Corso Vittorio Emanuele (which leads to the rail station), is the small church of the Madonna del Miracoli (Pl. 5; B, 3), with four domes and a rich façade, an early-Renaissance building (1488-1523) though not completed until the

17th century. — A little to the N. is *San Francesco* (Pl. B, 8; adm. 10-4 by the side-entrance to the left of the choir), with Gothic façade; 18th chapel on the right, *Moretto*, \*SS. Margaret, Francis, and Jerome (signed 1530); over the high-altar, *Romano*, \*\*Madonna and saints, a masterpiece of brilliant colouring (about 1511; in an older frame, 1502).

An elegant little *Palazzo*, in the high-Renaissance style (16th cent.), should be noticed in the *Corse Dolzani* (Pl. B, 3). — Not far off, in the *Via del Palazzo Vecchio*, is the *Palazzo Calzavoglio*, with remains of paintings on its façade.

About  $\frac{1}{2}$  M. from the *Porta Milano* (p. 203) lies the pretty *Orto Santo*, to which an avenue of cypresses leads from the highroad. Monument to the patriots of 1848, by *Paganini* (1900). Fine view from the tower. — A picturesque walk may be taken in the gardens beneath the *Castello* (Pl. C, D, 2). The view (best towards evening) extends in clear weather to Monte Rosa on the W. The ascent to the castle begins at the *Piazza Tito Speri* (p. 202).

STREAM TRAMWAYS run from Brescia via *Ovassano* to (20½ M.) *Sarnice* (p. 199); via (22 M.; 2 hrs.) *Medole*, in the church of which is a fine late work by Titian (Christ appearing to the Virgin), and (28 M.) *Guidisole*, on the battlefield of Solferino (p. 199; 2¼ hrs.) to (44 M.) *Monte* (p. 205; 4 hrs.); to the *Alpine Valley* described in the next route; and to *Meduro* on the Lago di Garda (comp. p. 210).

### 36. The Brescian Alps.

#### 1. Lago d'Iseo and Val Camonica.

RAILWAYS from Brescia. 1. To *Iseo*, 16 M., in ca. 1¼ hr. ( fares 2 fr. 80, 1 fr. 80, 1 fr. 80 c.). 2. To *Paratico* on the Lago d'Iseo, 24½ M., in 1½ hr. ( fares 4 fr. 85, 3 fr. 20, 2 fr. 10 c.). — STREAM TRAMWAY from *Chieri* and *Revere* (p. 198) to *Iseo* (the shortest route from Milan). — STREAMS on Lago d'Iseo between *Sarnice* and *Lovere* thrice daily in 2¼-3¼ hrs. ( fares 2 fr. or 1 fr. 40 c.) and between *Iseo* and *Lovere* 4-5 times in 1½-2¼ hrs. *Predera* is the only intermediate station touched at by all the boats. — STREAM TRAMWAY from *Lovere* to *Cividate*, 18½ M., 4 times daily in 1¼ hr. — FOOT OXEN from *Cividate* to *Edöle*, 21 M., twice daily in 4½ hrs. (one-horse cart. 16-15 fr.).

FROM BRESCIA (p. 199) TO ISEO. — 8 M. *Paderno Franciacorta*; 16 M. *Provaglio d'Iseo*; 16 M. *Iseo* (p. 207).

FROM BRESCIA TO PARATICO. — From Brescia to (18 M.) *Palascolo*, see p. 198. Our line here diverges to the N.E. 24½ M. *Paratico*, on the left bank of the *Oglio*, which here issues from Lago d'Iseo. On the opposite bank lies *Sarnice* (*Cappello*), a prettily situated place, connected with *Paratico* by a bridge. Near it is the *Villa Montecchio*, with a superb view.

The \*Lago d'Iseo (*Lacus Sebina*; 605 ft. above the sea; 16 M. long, 1¼-3 M. broad, and about 820 ft. deep in the centre) has an area of 24 square miles. Its banks are green with luxuriant vegetation, while to the N. is visible the snow-clad *Adamello* Group, with the *Plan di Neve*, the *Salarno*, and the *Adamello* glaciers. In the middle of the lake lies an island 2 M. long, containing the villages of *Striano* and *Peschiera Maraglio*, and culminating in the *Monte Isola* (1965 ft.). — On the E. bank, from *Iseo* to *Pinogno*

(see below), runs the highroad from Brescia, commanding magnificent views.

The **STRAMEN** from Sarnico usually steers first to Predore, the ancient *Prætorium*, which yields excellent wine; then to the S.E. back to Isèo (*Leon d'Oro*, R. 2, pens. 7 fr.), a busy little town with walls and an old castle. Its industries are oil-pressing, dyeing, and silk-spinning. — The next stations are *Tavernola* (W. bank), *Siviano* (see p. 206), *Sulzano* (inn; E. bank), and *Peschiera* (see p. 206). The following stations on the E. bank are *Sala-Morazino*, then beyond an islet with the ruined monastery of *San Loreto*, *Marone* (Alb. del Monte Guglielmo; Due Spade), at the W. base of *Monte Guglielmo* (see below), and *Vello*. Opposite, on the W. bank, lies *Iseo di Sotto*. The last station on the E. bank is *Pisogne* (Alb. Croco Verde; Tre Stelle), the best starting-point for an ascent of Mta. Guglielmo. The Chiesa della Neve is adorned with frescoes by Romanino. Finally we pass the mouth of the *Oglio* and reach —

**LOVERE** (Alb. Sant' Antonio; Ancora), a busy little place with 3406 inhab., prettily situated at the N.W. end of the lake. The *Stabilimento Metallurgico Gregorini*, a large iron-work and cannon-foundry on the road to Riva di Sotto, employs 1600 workmen; and Lovere also possesses a silk-spinning factory. — The handsome church of *SANTA MARIA IN VALVENDRA*, built in 1478, restored in 1547, 1751, and 1888, contains frescoes by *Floriano Ferramola* (p. 200) and *Andrea da Manerbio* (Cappella delle Sposalizio), an early Milanese altar-piece (in the same chapel), an Annunciation by *Ferramola* (on the outside of the organ-shutters, dated 1518), SS. Jovita and Faustinus by *Romanino* (inside of the shutters), and an Ascension by *Fr. Morone* (high-altar). The parish-church of *San Giorgio*, erected in 1655, was enlarged in 1878. — The long **PALAZZO TADINI** contains a collection of old pictures.

78. *St. Peter*, Portrait, damaged; 119, 127. *Brusaporci*, St. William, St. Francis; 125. *P. Veronesi*, Madonna; 255. *Jac. Bellini*, Madonna, damaged; 259. *Guardino* (?), St. Sebastian; 307. *P. Bordone*, Madonna and saints; 355. *Assisi* (not *Giorgione*), Dead Christ. — Here also are sculptures by *Benvenuto* and *Canova* (tombstones) and a zoological collection.

A pleasant excursion (2 hrs.) may be made viâ the *Convento dei Cappuccini* to the *Santuario di San Giovanni*, affording a fine view of lake and mountain.

The \***Monte Guglielmo** (8000 ft.) is ascended viâ *Pisogne* (see above) in 4-7 hrs.; just below the summit is a *Rifugio* (refmta.). The superb view embraces the lake, the Bergamasque Alps, the Adamello group, and the mountains of the *Val Trompia*. The descent may be made viâ *Pesceto* to (2-3 hrs.) *Lavico*, or direct to (5-6 hrs.) *Ordone* *Valtrompia* (p. 235).

Good roads lead from Lovere through the *Val Camonica* to (27 M.) *Bergamo* (p. 193), and through the ravine (occide) of *Borkara* to (7½ M.) *Clesione* (p. 197).

The ROAD FROM LOVERE TO EDOLO (steam-tremway to Cividate, see p. 206) leads through the well-cultivated *Val Camonica*, which is watered by the *Oglio*. It is enclosed by lofty, wooded mountains, and enlivened with many iron-works. The silk-culture is also an

important industry here. The dark rocks (*serrucano*) contrast curiously with the light triassic formations.

Near the (5½ M.) *Casino di Boario* (735 ft.; \*Bath Hotel; Alb. degli Alpini, R. 2-2½, D. 3, pens. 6-8 fr.) our road joins the road from Pisogne (p. 207). A route, diverging to the left, leads hence through the imposing gorge of the *Desso* to *Vilminore* and *Schilpario* (see *Baedeker's Eastern Alps*).

Near (13½ M.) *Cividate*, where the steam-tramway ends, is a very picturesque deserted monastery on the hill. Farther on we pass through a ravine and cross the *Oglio* to —

15½ M. *Brone* (1080 ft.; *Italia*, unpretending; *Trattoria del Fumo*; *Caffè Leonardi*), capital of the lower *Val Camonica*, with a ruined castle. To the E. rises *Monte Frerone* (8770 ft.).

The valley again contracts. To the right, a little back from the road, lies the village of *Ceto*, at the foot of the *Pizzo Badile* (7990 ft.). — Beyond (21½ M.) *Capo di Ponte* (1375 ft.; Alb. *Cesaretti*; Alb. *Sant'Antonio*, plain; *Osteria Apollonio*) the scenery changes; maize and mulberries become rare. — 25½ M. *Cedegolo* (1335 ft.; Alb. all' *Adamello*; *Osteria Sanguini*; *Caffè-Trattoria della Posta*, with rooms); 29½ M. *Malonno* (1770 ft.).

34½ M. *Edölo* (2290 ft.; *Leone d'Oro*; *Gallo*, well spoken of), a small and picturesquely situated town, commanded on the E. by *Monte Aviole* (9450 ft.).

At *Edölo* the road divides. The branch to the W. crosses the *Tonale Pass* (8180 ft.) to *San Michele*, a station on the *Bozzen* and *Verona* railway (p. 17), or over the *Mendel Pass* direct to *Bozzen*. The road to the W. crosses the *Passo d'Aprica* (3930 ft.) to *Tresenda* in the *Val Tellina* (p. 161; 26 M.; one-horse carr. in 6 hrs., 25 fr.). See *Baedeker's Eastern Alps*.

## 2. *Val Trompia.*

STEAM TRAMWAY from *Brescia* (starting at the rail. station) to (12½ M.) *Gardone Valtrompia* five times daily, in ca. 1½ hr. (fares 1 fr. 20, 30 c.). — OMBUS (in summer) from *Gardone* to (13 M., in 3½ hrs.) *Collio* (carr. from the *Hôt. Mella* 8-10, with two horses 16 fr.).

The STEAM TRAMWAY issues from the *Porta Trento* (Pl. O, 1), the N. gate of *Brescia*, and then runs to the N., through an attractive and well-tilled district, to the *Val Trompia*, which is watered by the *Mella*.

From (12½ M.) *Gardone Valtrompia* the attractive ROAD leads past several iron-mines, which furnish the metal for the *Brescian* weapon factories, and past *Lavone*, the starting-point for the ascent of the *Monte Guglielmo* (p. 207).

13 M. *Collio* (ca. 3300 ft.; \**Hôtel Mella*, with a hydropathic, R. 8-6, pens. 9-11 fr., open May-Oct.; Alb. *Tabladio*), the capital of the Upper *Val Trompia*, frequented in summer for its cool climate.

An attractive pass leads from *Collio* via the *Colle Manica* (5475 ft.) to (5 hrs.) *Bagolino* (p. 210). The *Dosso Alto* (5175 ft.; 1 hr.), to the S., and the *Monte Colombino* (7260 ft.; 2 hrs.), to the N.W., may be ascended from the *Colle Manica*; two easy and attractive expeditions.

## 3. Val Sabbia and Lago d'Idro.

**RAILWAY** from Brescia viâ Formiggi to Vobarno, 22½ M., in ca. 1½ hr. (fares 3 fr. 80, 1 fr. 20, 80 c.). The stations are numerous and the trains are often late. Public vehicles for Salò (fare 80 s.) are usually to be found at Tormini — **STEAM TRAMWAY** from Brescia (Brescia-Tormini-Salò-Maderno line, see below), starting at the rail station, viâ (15 M.) Tormini (car changed) and (20½ M.) Vobarno to (30 M.) Vestone (4 trains daily, in 3¼-4¼ hrs.). — **HIGHROAD** from Brescia to (35½ M.) *Ponte Caffaro* viâ *Presepio*, *Vestone*, and *Anfo* (diligence to Anfo daily in 7 hrs.).

The **RAILWAY** is identical with the Milan and Verona line as far as (5½ M.) *Ressio* (p. 198). We then turn to the N.E., near the barren S.W. slopes of the Brescian Alps, and enter the lower *Chiese Valley*, which is watered by the *Naviglio Grande*, a canal constructed in 1288. The chief stations are (16 M.) *Gavardo* (650 ft.), where we cross the *Chiese*, and (18½ M.) *Tormini* (see below). — 22½ M. *Vobarno* (805 ft.), the terminus of the line, is situated in the upper valley of the *Chiese*, which is enclosed by lofty mountains and above *Tormini* is known as the *Val Sabbia*.

The **STEAM TRAMWAY** leaves Brescia by the *Porta Venezia* (Pl. E, 3), the E. city-gate, and skirts the bare S. slopes of the Brescian Alps, passing many attractive villas and then large quarries. The chief stations are *Ressio* (p. 198), *Nuvolera*, *Paltone*, and *Gavardo*, villages with the houses lighted by electricity. The mountain-chapel of *Paltone*, ¼ hr. above the village, contains a celebrated *Madonna* by *Moretto*.

18 M. *Tormini* (745 ft.; inn) lies at the foot of the *Sciva Piana* (3166 ft.), which may be ascended hence in 2¼ hrs. viâ *Prandaglio* and the church of the *Madonna della Neve* (2900 ft.; view).

From *TORMINI* to *MADERNO*, 11 M., steam tramway in 1½ hr. (comp. above). The line follows the *Desenzano* road (p. 211) to the S.E., and then, at (3 M.) *Comione*, turns sharply to the N. and descends to (8½ M.) *Salò* (p. 212), affording splendid views of the smiling Bay of *Salò*, the steep bank of the *Riviera* (p. 212) overhung by the *Mte. Pinacolo*, and the long *Mte. Baldo*, on the E. bank of the *Lago di Garda*. — 8½ M. *Salò-Chiavone*, at the E. end of the village. We follow the highroad, skirting the lake, viâ (5½ M.) *Gardone Riviera* (p. 212) to (11 M.) *Maderno* (p. 214).

20½ M. *Vobarno* (see above). — 25½ M. *Sabbio*. The castle (*Rocca*) contains old Brescian paintings (14-15th cent.). — At (27½ M.) *Berghe* the road from Brescia through the *Val Gardena* enters the *Val Sabbia*. — 30 M. *Vestone* (1050 ft.; *Agnello*, Italia), the capital of the valley.

The **ROAD** quits the *Val Sabbia* at (3 M.) *Lavenone* (1280 ft.) and then skirts the W. bank of the *Lago d'Idro* (1207 ft.), which is 6 M. long and ¾-1¼ M. broad. To the right, at the S.E. angle of the lake, is the village of *Idro*. — 3 M. *Anfo* (1280 ft.; diligence to Brescia, see above), with the picturesque keep of *Rocca d'Anfo*, once a Venetian frontier-fort. 2¼ M. *Sant' Antonio*.

2¼ M. *Ponte Caffaro* (inn; Italian and Austrian custom-houses), 1 M. to the N. of the *Lago d'Idro*, on the wild torrent of *Caffaro* which here forms the frontier.

Above Ponte Caffaro the *Val Caffaro* becomes an impassable gorge. From Sant'Antonio (p. 213) a road leads to wide curves to (10 1/2 M.) *Bagolino* (2100 ft. alt. Cispadana, very fair), a large mountain-village (2100 inhab.) in a fine situation. From Bagolino over the *Colle Matto* to the *Val Trompia*, see p. 215.

From Ponte Caffaro to the *Lago di Andre* and to *Riva*, on the *Lago di Garda*, see p. 217, to *Quadrone* and *Tione*, see *Sanader's Soutre Alps*.

## 30. The Lago di Garda.

**Steamboats.** 1 *W. Bank* (the more picturesque, inconvenient rail-way connections, especially with Venice), between Desenzano and Riva, twice daily in 4 1/2 hrs (fare 4 fr. 25, 2 fr. 50 c., plus the duty of 10 c. per ticket). On Tues. a third boat plies from Desenzano to Madonna di Steno. *Stations* Desenzano, *Monforte*, *San Felice* (these two not on all trips), *Soldo*, *Gardone Riviera*, *Madonna di Steno*, *Gargnano*, *Pignolo*, *Campione*, *Premanon*, *Lovere*, *Riva*. The morning steamer from Desenzano also touches at *Castelfranco* and *Mantova*; the afternoon boat from Riva at *Torbole* and *Musocco* (all on the S. bank). 2 *E. Bank* between Riva and Panchiera daily in 4 1/2 hrs (fare 4 fr. 25, 2 fr. 50 c.). *Stations* *Torbole*, *Malcesine*, *Assema*, *Malpagnone*, *Castelfranco*, *Gargnano* (W. bank); *Torve*, *Garda*, *Sanfelice*, *Lovere*, *Panchiera*. 3 *From Panchiera to Madonna* (very pleasant in clear weather), once daily in 1 1/2 hr., stations *Lovere*, *Sanfelice*, *Garda*, *Torve*, *Madonna*. — Excursion trips to both banks are made on Sat. in summer, day ticket 3 fr., season-ticket 5 fr. 50 c. — In the following description the stations at which there is a pier are indicated by P, the small b at stations by B. — The new steamer restaurant on board are good and clean. Sea-sickness is not unknown in rough weather and a steamer from the N. sometimes makes a landing at the intermediate stations impracticable. Luggage undergoes a customs house examination at Riva.

**Railway** from Desenzano and Panchiera to Verona and Branzi (Milan), see p. 215, from Riva to Arco and (15 1/2 M.) *Merano*, p. 216. The following *Circular Ticket* may be procured (comp. p. 215): Desenzano-Panchiera-Riva-Gardone-Riviera-Soldo-Desenzano (E., valid for 3 days; fare 5 fr. 20 c. to 5 fr. 50 c., 3 fr. 10 c.), Riva-Desenzano-Milan-Verona-Mantova-Riva (T, 15 days; fare 8 fr. 25, 20 fr. 10 c.), Arco-Desenzano-Verona-Verona-Mantova-Riva (E., 15 days; fare 50 fr. 20 fr. 10 c.).

**Steam Ferryway** from Branzi via (10 M.) *Formello*, (20 1/2 M.) *Asolo* (p. 214), and (20 M.) *Madonna di Steno* (p. 217) to (20 1/2 M.) *Madonna* (p. 214), two times daily in 2 1/2 hrs. (at least fare 2 fr. 10 c.) comp. p. 215. Numerous wayside stations are stopped at and punctuality is by no means secured.

**Roadway** from Mantova via (10 M.) *Garda* and (20 1/2 M.) *Panchiera* to (20 1/2 M.) *Desenzano* or to (15 1/2 M.) *Desenzano*. From Desenzano via (10 1/2 M.) *Soldo* to (20 1/2 M.) *Gargnano*. These routes are recommended to cyclists.

The "Lago di Garda" (210 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 34 M. in length, and 3-11 M. broad, area 180 sq. M., greatest depth 1135 ft. The chief feeder is the *Adige* and it discharges itself to the S. by the *Mincio*. — The E. bank is separated from the valley of the *Adige* by the *Monte Baldo* (p. 216), a range about 25 M. in length, terminating to the S.W. in the cape of *San Vigilio* (p. 215). The W. bank, hemmed in in its N. part by precipitous cliffs formed by spurs of the *Ossianian Alps*, expands between *Gargnano* and *Soldo* into the lovely coast-strip known as the *Riviera*. From the S. banks, ranges of hills, the moraine-crenences of the ancient lake glacier, extend far into the N. Italian plain. The lake belongs to Italy, except the N. extremity with *Riva*, which is Austrian. It is seldom per-







fully calm, and in fine weather is often considerably agitated about midday by a local wind from the S. (*Ora*; cold in winter). In a storm from the N. the lake is sometimes almost as rough as the sea, as recorded by Virgil (Georg. ii. 160). The water is generally of an azure blue.

The *Vincetoxicum* is very luxuriant, especially on the more sheltered stretches of the coast, near Garda and on the Riviera. Even the sensitive lemon (*limon*) arrives at maturity on the Riviera and near Limona, but in winter the trees require to be carefully enclosed by wooden shelters (*corra*). This is done with the aid of numerous white brick pillars, which gleam picturesquely amid the soft green foliage. In consequence of the disease known as 'gumming' the annual yield of lemons has fallen from 10-15 millions (1882) to about 3 millions. Citrons (*citrus medica*) also are extensively cultivated on the Riviera. *Capparis spinosa* flourishes in the cracks of old walls. The tall laurel trees (*laurea nobilis*), which shade most of the roads, are characteristic of the Riviera. Groves of olives, as in the Garda valley, stretch up the hill-slopes to a height of 800 ft., but the trees suffer a good deal from 'scab' (fungus), which renders it necessary to hollow out the trunks artificially.

The trout, or trout, which attains 25 lbs., the carps, or salmon-trout, the *anguilla*, or eel, and the *luccio*, or pike, are excellent fish.

**Desenzano sul Lago** (P, *Hôt. Royal Mayer*, R. 2-5, B. 1½-1½, 44), 3-3½, D. 4, omn. ½-1 fr., with a small garden; *Alb. Trento*, R. from 1½ fr., unpretending; *Due Colombe*, with garden on the lake, *Ristorante Vapore al Lido*, at the pier, with bathing-establishment, very fair, *Rail. Restaurant*, a busy town with 4700 inhab., at the S.W. angle of the lake, is a station on the railway from Milan to Verona (p. 198). Omnibus or one-horse cab from the pier to the railway-station 50 c. per pers.; each large piece of luggage 25 c. One-horse carriage to Sald and Gardone-Riviera, 8-9 fr. The drivers usually try to overcharge. Fine view from the *Breakwater*. Large market on Tuesdays.

**Water Bank** from Desenzano to Riva. The steamers call first at *Sirmione* (P; *Hôt. Regie Terme*, pens. 7-8 fr., incl. wine, bath 1½-2 fr., closed Dec.-Feb., *Hôt. Sirmione*, R. 1½-2, 44, 2½, D. 3½, pens. 6-7 fr., incl. wine, *Alb. Catullo*, unpretending), a fishing-village near the N. end of the narrow promontory of the same name, projecting 2½ M. into the lake, about 3½ M. to the E. of Desenzano, whence it may also be reached by boat (with one rower 5, with two 8 fr.) or by carriage (35 min.; 2-3 fr., there and back, with halt of 2 hrs., 5 fr.). One-horse cart. from Sirmione to Puschiera, 1 pers. 3 fr., each addit. pers. 1 fr. — Sirmione is a favourite German resort in spring and autumn and is visited by many Italians in summer for the sake of its sulphur-baths.

The village adjoins the handsome ruin of a Castle of the Scaligers (p. 228; view from the tower, fest. We thence cross the olive-clad height, past the little church of *San Pietro*, to (1 M.) the extremity of the peninsula, where we obtain a charming 'View of the lake. Here are the so-called *Resti di Catullo*, the considerable relics of a Roman building extending into the lake, said to have been the country-house of Catullus, who wrote his poems here ('*peninsularum, Sirmio, insularumque orae*'). Tennyson celebrates 'olive-silvery Sirmio and its connection with Catullus' in one of the most musical of his short poems. — The *Serpente*, a warm

sulphur-spring rising in the lake, has been utilized in the new bath-establishment since 1897.

From Sirmione the steambot steers past the abrupt Cape Manerba (716 ft.), and touches (afternoon trip only) at the villages of *Manerba* (B) and *San Felice di Scopolo* (B). It then threads the rocky channel between the *Valtènesc* (see below) and the beautiful crescent-shaped *Isola di Garda*, with a new chateau belonging to the *Duchess De Ferrari*, steers to the W., and enters the bay of —

**Balò (P).** — *Hôtels* (not for invalids). *Hôtel Balò*, in an open situation beside the lake, near the steam-tramway station *Salò-Carminè* (p. 200), with railway ticket office and garden, R. 3½-4, B. 1¼, D. 3¼-4, S. 2½-3, pens. 7½-10 fr., closed June 1st Aug. 15th; *Alm. Ronova*, *Piazza Vittorio Emanuele*, moderate — *Pension Villa Duham*, on the Gardone road, pens. 6-12 fr. — *Cafés-Restaurants*. *Baviera*, at the harbour (steambot pier); *Ristorante Centrale*, *Via Paradiso*, with a small garden on the lake; *Seledrive*, *Piazza Vitt. Emanuele*.

**MONEY CHANGES:** *Banca Popolare*; *P. Castagna*. — **CYCLES** at *Cadorini's*. **STEAM TRAMWAY** (*Brescia-Tormini-Salò-Moderne*), see p. 211.

*Balò*, a town with 4860 inhab. and manufactories of *Aque di Cedro* (liqueur), is charmingly situated on the W. shore of the bay that opens at Gardone. In the town-hall is the former assembly room of the *Magnifica Patria della Riviera* (p. 214). The Gothic *Parish Church* contains several pictures of the *Brescian* and *Veronese Schools*: on the pillar to the right of the high-altar, *Adoration of the Child*, by *Torbido*; 4th altar on the right, *Christ in Hades*, by *Zenon of Verona* (1537). In *San Bernardino*, 2nd altar on the left, is an altar-piece by *Romanino* (1529, *San Bonaventura* with a donor and angels).

A fine view (best by evening light) is obtained from the *Monte San Bartolomeo* (1885 ft.), which is ascended in 1½ hr. through a farmyard outside the W. gate of Balò, to the left (descent to Gardone 1¼ hr.). — A *Highroad* (one-horse carr. 7 fr.) leads to (B M) *Dossanese* (p. 211) through the *Valtènesc*, the undulating wine-growing district between the valley of the *Chiave* (p. 209) and Cape Manerba.

We here reach the *Riviera* (p. 211), the warmest part of the coast, with numerous villages and country-houses. In the evening it sparkles with electric lights all the way from Balò to *Toscovano*. — A little farther on is —

**Gardone Riviera.** — *Piers* at *Gardone di Sotto* and *Fasano* (p. 215).

*Hôtels* (generally overcrowded in March and April). \**Grand Hôtel Gassone-Riviera*, at the pier (*Piazza Wimmer*) in *Gardone di Sotto*, with hot-air heating, ticket-office, café-restaurant, garden, covered promenade, and lake-baths, R. 2½-3, B. 1½, D. 3½-5, S. 2½-3½, pens. 7½-12 fr. (closed from mid-May to mid-Sept.); *Hôt.-Pens. Fasano*, ¼ M. to the E. on the road to Fasano, with heated corridors, electric light, restaurant, view-terrace, and lake-baths, R. 2-3, D. 1½, S. 4, S. 3, board 3 fr.; *Hôt.-Pens. Ronzov*, pens. 7½ fr.; *Hôt. Gröola*, plain, but very fair, with restaurant, R. 2-2½, pens. 3-7 fr., these two at Fasano, with gardens.

*Pensions*. — *Pens. Sonnenburg*, above the Balò road, with a pretty garden, pens. from 10 fr.; *P. Aurora* (3½-5 fr.), *P. Villa Goldström*, these three at *Barbarano*, ½-¾ M. from the quay; *P. Anna*, *P. Salaria* (3½-5 fr.), both in *Gardone di Sotto*, with gardens on the lake; *P. Bellone* (from 7 fr.), *P. Mary*, both in *Fasano* — *Villa Prinsessa*, in *Gardone di*





**Sopra**,  $\frac{1}{2}$  M. above the quay, an establishment for invalids (*Dr. Ender*), with a beautiful garden, pens. 10-15 fr. — Apartments to be obtained also in *Salò*, *Gardone di Sopra*, *Fusine*, and *Maderno*.

Café to the *Cur-Garten*, between *Gardone di Sotto* and *Fusine*.

**Post Office**, at the *Gr. Hôt. Gardone*, open daily, 8-12, 4-6, and 8-9. — **Telegraph Office** at the same hotel, 8-12 and 2-7 (Sun and holidays, 8-11 and 4-6).

**Physicians**: *Dr. Ender*; *Dr. Broc*; *Dr. Beral*; *Dr. Melinard*. — **Chemist**: *Pieroni*, *Piazza Wimmer*. — **Visitors' Tax**, 10 fr. per season.

**Boats**. To *Salò*  $2\frac{1}{2}$  & 3, with two horses 5 fr., to *Dossena* 8 & 10, to *Maderno* (p. 214) 8 & 9, to *Tosciano* *Goys* (see below) 8-9 & 9, to *Gargnano* (p. 214)  $6\frac{1}{2}$  & 11 fr. — **Steam Tramway** to *Brescia* and *Maderno*, see p. 211.

**Boats**. To *Salò* and back with one rower  $2\frac{1}{2}$ , with two rowers 4 fr., to *Maderno* 8 & 9, to *Cape Manerba* (two rowers) 7, to the promontory of *San Vigilio* (3 rowers) 10, to *Garda* (3 rowers) 12 fr. — **Electric Locomotion** (at the *Gr. Hôt. Gardone*), with 11 seats, per  $\frac{1}{2}$  day 25, whole day 40 fr.

**Climate**. *Gardone* is essentially sheltered from the prevalent winter winds (N and N.W.) by the chain of hills rising from the *Mts. San Bartolomeo* to the *Mts. Piave* (see below) and interrupted only by the *Berberame Ravine*. A like service is rendered by the *Mts. Baldo* against the E. and N.E. winds. The S. and S.E. winds have free access, but the Ora (p. 211) is not felt here and 85 per cent. of the days of the year are free from wind. The greatest rainfall takes place in Oct. (62 in.), Nov. (48 in.), and April (48 in.), while the three winter months have usually little rain, abundance of sunshine (120 hrs. in Dec., 141 in Jan., 165 in Feb.), a relatively high temperature (mean 50° F. Fahr.), and a low range of temperature (mean daily range in Dec. 8° Fahr., in Jan. 8.0°, in Feb. 11.7°). Snow seldom lies long on the ground. The relative humidity (76 per cent.) varies little and is about the same as that of *Montreux*.

*Gardone-Riviera*, consisting of eight villages (*Gardone di Sotto*, *Gardone di Sopra*, *Fusine*, etc.), has become since 1885 a favourite winter-resort for consumptive and nervous invalids, while in the spring and autumn it is frequented by those in search of rest and refreshment. The visitors are chiefly Germans. The hills afford a multitude of varied walks, all free from dust and well provided with benches. The vegetation is of a thoroughly southern character (comp. p. 211); camellias, magnolias, and palms grow in the gardens unprotected.

**Excursions**. To *Mergogno* and the 'Little Alps' (600 ft.), returning by the *Berberame Ravine*,  $1\frac{1}{2}$  hr. — To *Gardone di Sopra* (420 ft.), with a fine view beyond the church and the beautiful gardens of the *Villa Cargnato*; from the latter we may proceed to the left by the 'lateral walk' to *Fusine di Sopra* (570 ft.) and descend through the *Berberame Ravine* to *Fusine di Sotto* (1 hr.) — To *San Michele* (1235 ft.), a high lying church, affording a fine view of the lake and of the *Val di Susa*,  $1\frac{1}{2}$  hr.; we may return along the slope of *Monte Laveo* (see below) by the 'high walk' via *Sopiano* (920 ft.) and *Gardone di Sopra* ( $1\frac{1}{2}$  hr.) — Via *Maderno* (see p. 214) to the romantic and profound *Pesciolino Ravine*, with its paper mills (*cortices*) and large electricity works, returning via *Gorno*, the church of which (600 ft.) commands a fine view,  $3\frac{1}{2}$ -4 hrs. — By boat ( $1\frac{1}{2}$  hr.) to the promontory of *Manerba* (view of the whole lake). — By steam-tramway (p. 208) to *Formig* (p. 208) and *Lake Iseo* (p. 208).

**Ascents**. *Monte San Bartolomeo* (1205 ft.), 2 hrs., see p. 212. — *Mts. Piave* (1600 ft.),  $1\frac{1}{2}$  hr., via *Sopiano* (see above). — *Monte Laveo* (2070 ft.,  $2\frac{1}{2}$ -3 hrs.). — *Monte Piave* (5125 ft., 5-6 hrs., with guide), commanding an extensive view.

We next pass *Fusine* (P, hotels, see p. 212), 20 min. to the N.E. of *Gardone di Sotto*, and the beautifully situated *Villa*

Zanardelli. — *Maderne* (P; *Hôt. San Marco*, R.  $1\frac{1}{2}$ -2, well spoken of, pens. incl. wine 5-6 fr.; *Hôt.-Pens. Lignet*, pens. 6-7 fr.) lies at the base of *Mts. Pinocchio* (see p. 213), on a promontory extending far into the lake. In the early middle ages it was the capital of the *Magnifica Patria della Riviera*, which was acquired by Venice in 1426. The *Campanile* behind the parish-church is the relic of a castle destroyed by the French in 1797. The old church of *Sant' Andrea*, altered in the interior, has a Romanesque façade (12th cent.) and Roman reliefs on the external wall. Steamer to *Peschiera*, see p. 210. Steam-tramway to *Brescia*, p. 209.

The following places, *Toscolano* (*Cavallo Bianco*), *Cedina*, and *Bogliaco*, with a large château of Count Belloni of *Brescia*, are not steamer-stations. — *Gargnano* (P; *Cervo*, R.  $1\frac{1}{2}$ -2, pens. from 7 fr.), an important-looking village amidst lemon and olive plantations, marks the N. limit of the *Riviera*.

The mountains now become loftier, recalling the scenery of the Norwegian fjords. *Tignale* (B) is the station for *Piovere*, *Gardola*, and other mountain-villages not visible from the lake, which are reached also by a mule-track from *Gargnano*. The steamer then steers past the steep *Monte Castello* (2550 ft.) to *Campione* (P), which lies upon a narrow strip of level ground at the mouth of a brook. The large cotton-spinning (*cotonificio*) here is worked by electricity.

A pleasant excursion may be made hence to (2 hrs.) the *Madonna di Monte Castello*, on the S. slope of the mountain. Thence we may descend viâ *Gardola* (see above) to *Tignale*, or viâ *Piovere* to *Gargnano*.

*Tremosine* (1355 ft.), with its little church, situated high above the lake, is reached by a zigzag-path from the small-boat station.

In a bay farther on are the white houses of *Limone* (P; *Alb. del Gallo*; *Ris'orante Belvedere*), another lemon and olive producing village. A few small steamers (*torpediniere*) are stationed here to prevent smuggling; the entire N. end of the lake is illumined at night by their search-lights.

To the N. of *Limone* we cross the Austrian frontier and soon after pass the gorge of the *Val di Ledro* (below, the *Ponale Falls*); high above the lake is the *Ponale Road* (p. 216), running along the vertical face of the cliff.

*Riva*, see p. 215.

**E. BANK FROM RIVA TO PESCHIERA.** The first station is *Terbùle* (P; *Hôt. Garda-Ser*, very fair, with view-terrace, R. 1 K. 60 A., pens. 5-6 K., *Alb. all' Aurora*, Italian, good wine; boat to *Riva S.*, to the *Ponale Falls* 4 K.), prettily situated  $2\frac{1}{2}$  M. to the S.E. of *Riva*, on the road to *Mori* (p. 19). The vessel skirts the base of the precipitous *Monte Baldo* (p. 216) and reaches —

*Malcesine* (P; *Alb. d'Italia*, pens.  $4\frac{1}{2}$  fr.), with a picturesque old castle recently repaired (view from the tower; fee). Goethe was arrested here in 1786 when sketching by the Venetian officials (see

his 'Italienische Reise'). The parish-church contains a Descent from the Cross by Girolamo dai Libri, a richly coloured masterpiece (1st altar on the right). Beautiful road hence to (16 M.) Garda (see below).

Beyond Malcesine lie two rocky islets, *Isola dell' Olivo* and *Trinellone*. The next stations are *Asenza*, *Magagnano*, *Castelletto di Brenzone* (P; Alb. del Sole), and *Torri del Benaco* (P; Alb. Calcinardi), with an imposing ruined castle and large quarries of yellow marble. The stretch between Torri and Garda is the most beautiful part of the E. bank. The banks become flatter. The promontory of *San Vigilio* (osteria) with the neglected *Villa Brensoni*, 2¼ M. to the W. of Garda, extends far into the lake. In the beautiful Bay of Garda, sheltered from the N. by Monte Baldo, lie the villas of Marchese Carlotti and Count Albertini of Verona, both with fine parks, with pine-trees. The picturesque old town of *Garda* (P; *Hôt Garda*) at the influx of the *Tesino*, which descends from Monte Baldo, gives the lake its name.

About 2¼ M. to the S E. is the *Rocca di Garda* (304 ft.; view), with a ruined castle. Upon the wooded heights opposite are the hermitages of *Sant' Ermo* (1014 ft.). — From Garda to the *Monte Baldo* and *Verona*, see pp 217, 220.

The hills farther on are covered with olive-trees, vines, and fruit-trees. We enjoy a fine view of the lake-expanse, with *Capo Manerba* and *Sirmione* in the distance. The next places are *Bardolino* (P, Alb. Bardolino) and *Lusio* (P), with a picturesque old castle.

*Peschiera*, see p. 196. The station is on the E. side of the town, ½ M. from the pier (one-horse carr. 50 c. per pers.).

**Riva.** — Steamboat Pier: *Riva Giù*, at the harbour; *Riva Ferreo*, at the railway-station. — The Railway Station (*Restaurant*) lies about ½ M. to the E. of the harbour.

**Hotels.** *PALAST-HOTEL LIDO*, in an open situation to the E. of the station, with lift, steam-heating, and large garden, adapted for a stay of some time, R. from 4, B. 1½, déj. 2½-3½, D. 4-5, pens. from 9, omn. 1-1½ K.; *HÔT. IMPERIAL DEL SOLE* (marked S on the map), at the harbour, with terrace on the lake, R. 2-4, B. 1, D. 3, S. 2, pens. 5½-6, omn. ½ K. — *HÔT. PAYS BEZ-VILLA*, three villas with a park, ¼ M. to the E. of the station, R. 2-3, B. 1, D. 3, S. 2, pens. 7-9 K., omn. 6½ K.; *HÔT. PAYS DU LAC*, a few yds. nearer the station than the preceding, with large garden and bathing-establishment, R. 2-3 K., B. 30 A.-1 K., D. 3, S. 2, pens. 6-7 K., omn. 6½ K.; *HÔT. PAYS RIVA*, *Piazza Giardino*, with annexe near the station, R. 2½-3 K., B. 30 A., D. 3, S. 2, pens. 6-8, omn. ½ K.; *HÔT. PAYS SERRAVALLE*, ¼ M. from the station, with garden on the lake. — *HÔT. STADT MÜNCHEN*, *Viale Giovanni Prati*, to the NW of the inner town, with garden, R. 1½-2½, pens. 5½-7 K.; *ALB. SAN MARCO*, *Corso Inviolata* (see p 216), R. 1½-2, pens. 5½ K.; *Italian*; *Böhm's HOTEL*, corner of the *Corso Inviolata* and *Viale Dante*, R. 1 K. 40, D. 2 K. 40 A., pens. from 5 K.; *MUSEUM*, *Viale Dante*, with garden, R. 1-2, pens. 5-6 K., unpretending. — Board and medical attendance for invalids at *Dr. von Hartungen's Erholungsheim*, 240-300 K. monthly.

Beer at *Musch's*, the *Alb. San Marco*, the *Hôt. Stadt München* (see above), and in the *Biereria Erdbeer*, to the N. of the station. — *Café Andreis*, under the arcade at the harbour. — Confectioner, *Aigner*, *Piazza Broletto*, next the theatre.



Post & Telegraph Office in the Piazza Brolo.

Goods Agents, *Frattini Gendroni*. — Money Changers, *Vina Andrei*.

Bookseller, *Georgi*, Piazza Giardino.

Lake Baths ~~in~~ the Palace Hotel, and below the Ponsile Road, to the S. of the abattoir (macello).

Boats (4 pers.), per hr. with 1 rower 1 K. (2 rowers 1 K. 80 A.); each addit.  $\frac{1}{2}$  hr. 20 or 30 A.

Railway to Aree and Mori, see p. 19. — Omnibus to Aree and back 3 K.; to Mori 5, with two horses 15 K.

English Church Service in a chapel at the Hôtel du Lac.

*Riva* (230 ft.), a busy harbour with 3750 inhab., is charmingly situated at the N.W. end of the lake, here resembling a fjord, at the base of the precipitous *Rocchetta* (4976 ft.). On the hillside, high above the town, rises the round tower of a ruined castle supposed to have been built by the Scaligers. *Riva* is a sheltered and healthy place, affording pleasant summer-quarters; the heat is tempered by the lake, and in the afternoon the town lies in the shadow of the hills.

The centre of traffic is the piazza at the harbour. The houses have arcades on the ground-floor. At the E. corner is a massive old clock-tower. Farther to the E. lie the small Piazza Giardino and the barracks of *La Rocca*, surrounded by a moat, on the site of a castle of the Scaligers. To the N. of the Rocca is the Piazza Brolo, whence an avenue of palms and magnolias leads to the E. to the station, and a narrow street to the N., past the *Parish Church*, to the *Corno Inviolata*, in which is the church of the *Inviolata*, a late-Renaissance edifice of the 16th century. Thence the road goes on to Aree.

**Excursions.** The Fall of the Ponsile is best visited by boat (ca.  $\frac{1}{2}$  hr.; 3-4 K.), landing at the modest restaurant below the fall. The 'cascade of Ponsile' exacts 20 A. from each visitor for opening the shutters in front of the lowest fall, which, however, is of trifling interest. Visitors should ascend past the Riva electric works and three other waterfalls to the (20-25 min.) *Ponsile Road* (very dusty in summer) which leads high above the lake, through a succession of tunnels and cuttings, back to ( $\frac{2}{3}$  hr.) Riva. The boat-trip and the view from the road are the chief attractions on this expedition.

A road (omnibus 4 times daily) leads from the Porta San Marco towards the N.W. to (3 M.) *Varnone* (400 ft.), with a fine waterfall in a grand rocky gorge (adm. and electric light 60 A.; clock desirable on account of the spray). Thence we may proceed either by road to (3 M.) *Aree* (p. 217) or on foot, via *Chigona*, to (1 hr.) *Forno* (1415 ft.), with an old castle (destroyed in 1708) and charming view, and through richly cultivated uplands to *Varigona* and (1½ hr.) *Aree* (p. 217).

The *Monte Briens*, to the E. of Riva, is fortified and now inaccessible by the public.

The ascent of *Monte Baldo* (p. 210), noted for its flora, is interesting and varied, but somewhat fatiguing in winter on account of the snow, and in summer on account of the heat. This range consists of two groups, separated by the depression of the *Bocca di Navene* (4080 ft.) E. the *Altitime*, and S. the *Monte Maggiore*, with the *Corno di Val Dratta* (7275 ft.) and the *Punta del Telegrafo* (7218 ft.). The *Altitime* (6790 ft.) is best ascended from *Mori* (p. 19), on the N.E. side. The route ascends to (3 hrs.) *Dronatico* (2280 ft.; Alb. Monte Baldo), thence, with guide, over Alpine pastures via (1½ hr.) *San Giacomo* (3325 ft.; inn) to the (3 hrs.) top (refuge-hut, 'Vieu'). Another ascent, starting at *Riva* (p. 19), leads via the *Mulgo Gasse* (5-6 hrs.). — The panorama is still grander from the *Monte Maggiore*. A steep road

**Co-Editors: Jonathan Wray & Robert Langford**



■

study in the afternoon, leads from *Port* (p. 19) to (3 hrs.) the celebrated pilgrimage-church of *Madonna della Corona* (2640 ft.), not far from the village of *Spianal* (2600 ft.; A. 1000 ft.), and thence to (1 hr.) *Ferrara di Monte Baldo* (2607 ft.; castle inn). *Spianal* may also be reached from *Garda* (p. 215; 10 1/2 M.), by the road with the railway stations of *Caprino* (comp. p. 214; diligences to *Ferrara* in connection with the trains; carry there and back 0-7, with two horses 10 fr.) and *Fusson* (1/20 ft.). From *Ferrara*, making an early start, we ascend by a new path to the (3 1/2-3 hrs.) top of the *Funivie del Falgaudo* (Rifugio of the Ital. Alpine Club).

*Val di Ledro* (carry to *Pieve* and back 8, with two horses 10 K; diligences every afternoon to *Pieve* in 3 1/2, to *Storo* in 5 hrs.). At the angle, high above the Fall of the *Pondale* (p. 216), the road turns to the W into the green valley, and leads by *Storico* and *Melina* to the pretty *Lago di Ledro* (2130 ft.), on the N. bank of which lie *Martinsburg* and (3 M. from *Riva*) *Pieve di Ledro* (\**Albergo Alpino*, R. 1 K. 80-2 K. 40 h.). — Thence the road leads via *Sassano* and *Tirone*, and through the sequestered *Val Anzola*, to (3 M.) *Storo* (1340 ft.; *Aguello*) in the valley of the *Chiese*, here called the *Val Susa*. It then crosses the stream and proceeds to *Durco* (\**Ancora*; *Clappano*), *Ledrone* (1280 ft.), with a ruined castle, and (3 1/2 M.) *Ponte Caffaro* (Austrian and Italian frontier; p. 200). From *Caffaro* to the *Lago d'Idro* and to *Festina*, see p. 200.

About 4 M. to the N.E. of *Riva*, up the beautiful valley of the *Sarca* (railway, see p. 19; carriage, see p. 216), lies —

**Arco.** — *Hotels* (the larger open only from Oct. to May; nearly all have gardens). \**Cunobrigi Hauschen*, with whey-cure and a covered promenade, R. 8 1/2-8, B. 1 K. 20 h., D. 4-6, S. 2-2 1/2, pens. 7-12, omn. 1 K; \**Cur-Casino* (C on the Map), with covered promenade, café-restaurant, etc., R. from 3, D. 1, D. 2, S. 2, pens. 8-10 K; \**Hôt. Pass. Olivo*, R. 2-3 1/2, B. 80 h., 1 K. 20 h., pens. 8-8 K; *Hôt.-Pass. Strassmann*, R. & L. 2 K. 60 h.-4 K., B. 1 K.; these four are in the *Curplate*, with its well-kept grounds. — *Kaiservilla*, near the rail station, R. 1 K. 60 h. & 4 K., D. 1, D. 2 K. 40, B. 1 K. 60 h., pens. 6-11 K; \**Hôt.-Pass. Anco*, 1/2 M. from the *Curplate*, pens. 7-8 K. \**Hôt.-Pass. Olivengrain*, high up, on the edge of the olive-wood, with view-terrace; *Hôt.-Pass. Austria*, on the *Cur Promenade*, R. 1 K. 60 h. 2 K., pens. 6-8 K; *Hôt. Katschmann*, in the town, with small garden, pens. 6-8 K; *Höfner*, near the railway-station, R. 1 K. 80-2 K. 40 h., pens. 6-8 K.

*Pensions* (8-10 K daily, L. & heating extra). *Dr. Novati's Cur-Pension*, with hydropathic establishment (pens. 8-20 K); *Germania*; *Hôt. Pass. Roman-rola*; *Quintana*, *Hôt.-Pass. Oro*; *P. Sammler*; *P. Aurora*; *P. Murgos*. — *Private Apartments* in various villas; R. according to aspect, 60-100 K per month.

*Restaurants*. *Schaffmayer* (beer), *Curplate*; *Hôt. Austria* (beer), see above; *Alteiro* (wine); *Pavil* (wine); *Brasserie* (see above), café and confectioner.

*Cure-establishment*, to the S. of the *Casino*, well fitted up, with inhaling rooms, hydropathic appliances, etc.

*Donkey* per hr. 1 K., each hr. addit. 80 h., 1/2 day 3 K. 20 h., whole day 4 K., with fee. — *Carriage* to *Riva* and back 8, with two horses 8 K.; to *Bovereto* (without returning) 10 or 18 K.; to *Trent* (without returning) 14 or 24 K.

*Physicians*. *Dr. Guger*; *Dr. Gerda*; *Dr. Kuntz*; *Dr. Spitzmuller*.

*Visitors' Tax*, 2 K. per pers. per week (3 days free); music tax 3, subscription to reading-room 4 K. — *Band* at the *Cur-Casino* daily 11-4; in spring and autumn also 2-3.

*English Church Service* in the Evangelical Church, near the railway.

**Arco** (300 ft.), an ancient town of 2384 inhab., situated on the right bank of the *Sarca*, forms a semicircle at the S. base of a precipitous rock (780 ft.), which is crowned by the *Castle of Arco* (views), destroyed by the French in 1706 during the War of the

Spanish Succession. Almost entirely shut in on the N., E., and W. by lofty mountains, Arco is frequented as a winter-resort by consumptive and nervous patients. The climate resembles that of Gardone (p. 212), but Arco has fewer showers and is somewhat less moist (relative moisture 72 per cent) and cooler in winter. The Ora (p. 211) is sometimes troublesome, especially at the beginning of spring. The vegetation is thoroughly southern in character (p. 211); numerous olive-groves.

The most frequented resorts of the visitors are in the neighbourhood of the two largest hotels and the new *Salone Municipale*, and the *Curplatz*, a little to the E. To the N. of the last are the *Collegiate Church* (1603-18) and the old town-palace of the Counts of Arco, with faded frescoes.

The magnolia avenue between the two chief hotels is continued to the W., by a road passing numerous villas, to Chiarano (see below). A side-road at the W. end of the avenue leads to the right to the garden and villa of the Archduke Frederick (no adm.).

Excursions. To the N. by sunny paths to the *Casa Bianca*, *Felvia Maria*, and the live-oaks (in all  $\frac{3}{4}$ -1 hr.; guide-posts). The *Castle of Arco* is reached from the *Curplatz* in less than  $\frac{1}{2}$  hr. (key at one of the chemins; fee 80-80 L.). — The romantic *Via di Prati*, diverging to the left on this side of the bridge, between the castle-rock and the *Barca*, traverses the imposing remains of a huge landslip to (1 hr.) *Omiga* (inn), whence we may return by a stony path through the *Laghet Valley*, passing the small *Lake Laghet*, which is dry in summer ( $1\frac{1}{4}$  hr.).

Pleasant walk to the W. hamlet of ( $\frac{3}{4}$  M.) Chiarano, with the *Villa Angerer* (rich Mediterranean flora in the garden) and the *Villa Garde*, presented to the German emperor in 1901 by Herr Hildebrand, and now a convalescent home for officers. Fine views. Thence we proceed either by the road to the left, viâ the convent of *Santa Maria della Grazie* to (3 M.) *Varone* (p. 216), or to the right viâ *Vigne* to ( $\frac{3}{4}$  M.) *Varignano* and thence ascend to the right by a rough path, affording beautiful views, to ( $1\frac{1}{4}$  hr.) *Tenno* (p. 216). From Tenno we descend by *Cologna* to (40 min.) *Varone*, and return across the plain to (3 M.) Arco.

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The N.E. part of Italy, named *IL VENETO* after the ancient *Veneti*, is divided into the eight provinces of *Verona*, *Vicenza*, *Padova*, *Rovigo*, *Venezia*, *Treviso*, *Belluno*, and *Udine*. Its area, 9059 sq. M., is nearly equal to that of Lombardy, while its population of 2,814,200 souls is considerably smaller. The western and larger portion of the country, between the *Minio* and *Piave*, is indeed as thickly peopled as the eastern and less prosperous part of Lombardy between the *Adda* and the *Minio*; but the *Friuli*, or ancient county of *Fbrum Jelm*, the border-land to the E. of the *Piave*, consists of very inferior soil, owing to the debris brought down by the Alpine streams. The '*Furlanians*', the poor inhabitants of the *Friuli*, speak a patois of their own.

The *VENETIAN DIALECT* no longer contains traces of the Gallic element like that of the districts from Piedmont to the Romagna, which were once conquered by the Celts. It boasts of having been frequently

used by men of letters, as for example by Goldoni in his comedies, and to the custom of all the Italian dialects, the fastening and omission of the consonants being very constant. Thus *arredo* for *arredo*, *caro* for *caro*, *figli* for *figli*, *caro* for *caro*. Another characteristic is the conversion of *g* into *c* as *caro* for *caro*, *caro* for *caro*, *caro* for *caro*.

The history of the country has always been influenced by the proximity of the sea and the peculiar formation of the coast. In the lower part of its course the Po differs widely in character from all the other rivers in Europe. Its fall is very gradual, being for a considerable distance  $2\frac{1}{2}$  inches only, and latterly little more than  $\frac{1}{2}$  inch per English mile. Towards the end of its course moreover, it receives its most important tributaries. The result is that the adjacent districts are much exposed to inundations a danger which has to be averted by the construction of huge dykes, and these works frequently require to be raised as the bed of the river is constantly rising. The Po together with the Papagotto, Livenza, Piave, Brenta, Adige, and other coast-streams terminates in a vast delta which extends along the whole coast of Venetia. The quantity of alluvial deposit is so great that the coast-district between Tagliente and Ravenna alone was increased by about 200 m. in the course of the 18th century. From the same cause the beds of the streams are continually undergoing change and subdivision. Thus the ancient mouth of Padua now lies 10 $\frac{1}{2}$  m. from the coast, and while the Po formerly flowed towards the S. it has formed its present embouchure since 1490. The extensive lagoons (lagune) separated from the sea by narrow strips of land (ridi), and connected with it by outlets, would render the whole coast uninhabitable in summer, were it not for the cold and S.W. of the sea which distinguishes the Adriatic from other parts of the Mediterranean (comp. p. 110) and prevents malarious exhalations. This extensive alluvial territory, which remains one of Holland, called into activity the industry and enterprise of its inhabitants at an early period, and a temperate and conservative character has thus been imparted to their history.

The Veneti a branch of the Illyrian stock, kept entirely aloof from the immigrating Celtic tribes. The exports of *lucerna* and *spina*, at the mouth of the Po carried on a considerable trade as an early period, and several signals on a large scale were constructed as early as B.C. 100. In the 3rd cent. the Veneti, together with the *Quadi*, a Celtic tribe which occupied *Ulmia* and *Varona*, entered into an alliance with Rome. While the Romanization of Lombardy and Piedmont was attended with violent struggles, it was rapidly effected here without opposition. The Roman colony of *Aquileia* was founded as early as B.C. 100 and the boundary of Italy was thus laid down at the point to which it still extends. Owing to its industrious cattle-breeding, and agriculture, Venetia prospered greatly under the emperors. Padua was the wealthiest town in Italy next to Rome, and was rivalled in W. Europe by *Carthago* alone as it numbered during the reign of Augustus no fewer than 100 citizens of high birth (it is upwards of 10000). The city was afterwards destroyed by Attila and a similar fate befell *Altinum* a prosperous commercial town in the Lagoons, and *Aquileia*, which in ancient times was of a similar importance to the modern Trieste. The inhabitants of these coast-towns sought refuge from their conquerors to the islands of the Lagoons, where they founded *Ardea* (*Aquileia*), *Ardea*, *Ardea*, *Ardea*, *Ardea*, *Ardea*, *Ardea*, *Ardea*, and other places. The Lombards (p. 110) were repulsed with aid from the Byzantine emperors, but in the following century the necessity of a closer union for mutual support led to the establishment of a confederate state in 810. *Ardea* (*Aquileia*) was elected the first time as king of this new union, while *Ardea* was chosen as the seat of government. In 107, however, the latter was transferred to *Ardea*. Removed from Teutonic influences and under the protection of the Byzantine Empire, the most famous of medieval states took its rise here from apparently insignificant beginnings. In 100 the islands repulsed an attack of King Pepin, son of Charlemagne, but on the capture of *Ardea* the inhabitants crowded together to the islands of *Ardea* and *Ardea*.







Alvalto, the most secure of all the islands, was selected in 511 as the seat of government, and here accordingly the city of Venice was founded. *Agathius Participatio* is said to have been the first doge whose residence occupied the site of the present Palace of the Doge. Situated between the Byzantine and Frankish empires, Venice became a connecting link between the trade of each, and the great depôt of the traffic between the East and the West. In 828 a Venetian fleet brought the body of St. Mark to Venice, and thenceforth the Venetians revered him as their tutelary saint, using his emblem, the lion (Rev. iv. 7), as their ensign, and his name as synonymous with the republic, while their supreme official functionaries were styled 'Procurators of St. Mark'. In the interests of her commerce Venice was at length induced to make foreign conquests. These were at first confined to the Istrian and Dalmatian coasts for the purpose of procuring timber and suppressing piracy. The rivalry that sprang up with Genoa during the Crusades led the Venetians to effect a footing in the Levant, and to establish extensive colonies. At the same time the constitution of the state developed into a rigorous oligarchy, which with terrible impartiality contrived to keep both the nobility and people in check, and effectually to curb the national desire for liberty. In the neighbouring towns the supreme power rested on a foundation altogether different. The republics had been overthrown by the despots, who, supported by mercenary troops and the favour of the lower classes, had founded principalities in the modern sense of the word. Such were the Visconti in Milan, the Scaligeri in Verona, the Carrara in Padua, the Gonzaga in Mantua, and the Este in Ferrara. The danger of collision with warlike princes, and the support they afforded to every attempt to overthrow the Venetian constitution, led to their own downfall. Venice, having made conquests on the mainland (*terra ferma*) for the sake of her own safety, soon became one of the chief Italian powers, and was thus involved in all the interminable wars caused by the rivalry of the different states. She obtained permanent possession of Treviso in 1309, Piacenza in 1404, Padua and Verona in 1405, Brescia in 1419, Udine in 1420, Ancona in 1426, Bergamo in 1430, Crema in 1434, and Reggio in 1434. In the market-places of these towns the Lion of St. Mark was erected as a token of their subjugation, and Venetian nobles were appointed their governors. The district thus conquered extended to about 15,000 sq. M., besides the Dalmatian possessions (2,000 sq. M.) and the settlements in the Levant. Napoleon at length overthrew the Republic, which had long been in a tottering condition. On 10th and 16th May, 1797, Venice was occupied by French troops under *Barraguy d'Alville*, this being the first occasion on which it had ever been captured by an enemy. In the Peace of Campoformio (1797) it was adjudged to Austria, but by the Peace of Pressburg in 1805 the Austrians were compelled to cede it to Italy. On the fall of Napoleon it was again awarded to Austria, but in 1866 it was finally incorporated with the Kingdom of Italy.

### 37. Verona.

**Railway Stations:** (1) *Stazione Porta Venezia* (Pl. 1, 6, rail. restaurant, D. incl. wine 3½ fr.), the principal station, about 1½ M. to the E. of the Piazza Vittorio Emanuele. — (2) *Stazione Porta Nuova* (Pl. 3, 6), ¼ M. to the S.W. of the Piazza Vitt. Emanuele, where the hotel omnibuses await the trains from Tyrol, Milan, and Bologna (luggage is not booked by express-trains from this station). — (3) *Stazione Porta San Giorgio* (Pl. 2, 1), for the line to Desenzano (p. 19) and Capriano (p. 284).

**Hotels** (see p. xix). \*GRAND HOTEL DE LOUVEAU ET HOTEL DES TOURS (Pl. 5, 7, 8), Corso Sant' Anastasia, in the centre of the town, with steam-heating and covered court, R. 5-8, B. 1½, 4d; S. 3½, D. 5, omn. 1½ fr. — \*GR. HOTEL COLONNA D'ORO (Pl. 6, D. 5), Via Colonna, near Piazza Vitt. Emanuele, R. 3½-4½, B. 1½, 4d; S. D. 4½, omn. 1-1½ fr. — Second-class (with trattorie): HOTEL RIVA SAN LORENZO (Pl. 4, D. 3), agreeably situated on the Adige, Riva San Lorenzo, R. from 2½, B. 1½.

44) S. D. 4, om. 1 fr; *Aquila Nera* (Pl. 1, S. 3), *Via della Quattro Spade*, R. 2 1/2 fr, om. 1/2 fr; *Barbetta d'Ugoneria* (Pl. 1, S. 3), same the *Piazza Erbe*, with a small garden, R. 1 1/2 fr, om. 1/2 fr, well spoken of; *Albergo Ristorante alla Casa d'Oro* (Pl. 1, S. 3), *Corso Porta Borsari*, R. 2, om. 1/2 fr; *Albergo Ristor. alla Casa d'Oro* (Pl. 1, S. 3), *Via Nuova*, R. 2-3, om. 1/2 fr; *Albergo Ristor. alla Casa d'Oro* (Pl. 1, S. 3), same the *Piazza Erbe* (Pl. 1, S. 3), R. from 1 1/2 fr; *Torricola*, *Via Colombo* 11, R. from 1 1/2 fr., these four suppreeding

*Restaurants at the hotels* *Albergo Ristorante*, *Piazza VIII. Minerva*, 44) S. D. 4 fr., wine included; *Europe*, *Piazza VIII. Minerva*; *Lombardo* (Munich beer), *Via Nuova Lustrata* 14; *Concordia*, *Via Nuova*. -- *Caffè*. *Piazza Borsari*, *Europe* see above; *Caffè Dante*, *Piazza de' Signori* -- *Barberis* (p. 221). *Lombardo*, *Concordia*, see above; *Gambino*, *Via San Sebastiano* 14, with a small garden.

*Bookellers*. *Liberia Dante*, *Via Nuova Lustrata* 20; *Liberia alla Minerva*, *Via San Costanzo* (Pl. 1, S. 3) -- *Photographs*: *A. Lotti*, *Via Disciplin* 6 (Pl. 1, S. 3) in *Veronica*. -- *Money Changer*: *Orti*, *Via Nuova II*

*Baths*: *Via San Luca* (Pl. 1, S. 3)

*Post and Telegraph Office* in the *Piazza dell'Indipendenza* (Pl. 1, S. 3)

*Theatres*. *Teatro Filarmónico* (Pl. 1, S. 3); *Teatro Nuovo* or *Filarmonico* (Pl. 1, S. 3), *Piazza Nuova*; *Teatro Minerva* (Pl. 1, S. 3). -- *Music on Tues.*, Thurs., & Sun evening in the *Piazza VIII. Minerva*.

*Cabs* ('*Broughams*'). For drive 10 c., per hour 1 1/2 fr., each additional hr 1 fr 25 c.; in the evening (i.e. after the lamps are lit) 10 c. per hr more. From station to town 1 fr. Trunk 10 c. -- For each person above two, one-third more.

*Tramways* traverse the town from the *Stazione Porta Varesio* to the *Stazione Porta Nuova* (10 c.) see *Plan*.

*English Church Service* at the *Hôtel de Londres* (p. 221).

The *Sights of Verona* may be seen in one day and a half. 1st Day. Morning. *Piazza della Erbe* and *Piazza de' Signori* (pp. 225, 226); *Tombs of the Scaligers* (p. 226); *Corso Canova* (p. 227); *Arms and Piazza Piazza Borsari* (p. 227); drive to the *Porta del Fabbro* (p. 228) and *San Giovanni* (p. 228). Afternoon. *San Anastasio* (p. 228); *Cathedral* (p. 228); *San Girolamo in Brivio* (p. 234); *San Maria in Organo* (p. 233); *Guardino Gualdi* (p. 232). Evening. *Via Nuova* (p. 225). -- 2nd Day. *San Pietro Maggiore* (p. 230); *Piazza Pompei* (p. 231). -- Excursion to *San Michele*, see p. 232. -- *Isola Verde Ticket* (tickets cumulative, 2 fr., valid for three days) may be obtained at the station restaurant and the chief hotels, admitting to all the principal places of interest (Tower of the Mantello, Tombs of the Scaligers, Amphitheatre, Juliet's Tomb, Museo Lapidario, and Museo Civico).

*Verona* (156 ft.), the capital of a province, with 73,914 inhab. and a garrison of 6000 men, lies on both banks of the rapid *Adige*, which has been enclosed by high embankments since 1806. A fortress of the first class, and seat of the commandant of the 3rd Army Corps, it is the most important and beautiful town of the Venetian 'terra ferma'. In 1527 et seq. Verona was surrounded with new walls and bastions by Sanmicheli. After it came into the possession of the Austrians in 1814 it was again strongly fortified, and along with Peschiera, Mantua, and Legnago formed the famous 'Quadrilateral', the chief support of Austrian rule in Italy until 1866.

Founded by the Etruscans and Euganeans, and afterwards occupied by the Celtic Canani, Verona was made a Roman colony in B.C. 100, and became one of the most prosperous towns of Upper Italy. Its castle of San Pietro was a residence of the Ostrogoth Frederick the Great, the 'Diocletian of Bona' (i.e. Verona) of German lore (d. 628). In 568 the town was taken by the Lombard king Alboin, who fell a victim to the vengeance of his wife Rosamunda, daughter of the conquered ruler of Verona, whom he had forced to drink wine out of her father's skull. The Frankish emperor

Agno, and, after the Carolingian epoch, *Arrampartus I.*, ruled here. Verona afterwards headed the league of Venetian cities against Frederick Barbarossa. During the fierce contests between Gualphs and Ghibellines the terrible *Assalto de Ramone* (d. 1250) endeavoured to establish a lordship at Verona. The year after Ramone's death *Matteo della Scala*, another Ghibelline, was elected Podestà. The Scaligers, the great princes of his house, inaugurated a glorious period for the city. Matteo was assassinated in 1277, but his brother and successor Albert secured the supremacy of his line. Ramone and Joffet are said to have loved and died in the reign of Albert's son *Arrampartus* (1308-09). The greatest member of this illustrious family was *Can Francesco*, or '*Can Grande I.*' (1313-29), who captured Vienna and subdued Padua after a long struggle. His brilliant court numbered Dante among its guests. *Matteo II.* (1329-54) at first conquered Brescia, Parma and Lucca, but his rule was afterwards restricted to Verona and Vicenza by a league formed by Florence, Venice, and Milan. *Can Grande II.*, his successor, was murdered by his brother *Can Signorino* in 1359, and in 1387 the latter's son *Antonic*, who had also endeavoured to secure his possession by force, was expelled by Gian Galeazzo Visconti, Lord of Milan. Through the widow of Visconti the crown passed in 1403 to the Venetians, to whom, with short interruptions, it remained subject down to the end of the Republic.

In the history of Architecture Verona is important, both as a source of its mediæval buildings, and as the birthplace of *Andrea Bionardo* (ca. 1400-1434), one of the most famous architects of the early Renaissance, whose works are to be found at Venice, Padua, Treviso, fortifications, and Rome, and as the home of *Albion Bionardo* (1434-1500) who sought to give the beauty of the Ionic order with the grim strength of military fortifications and adorned the city with a series of sumptuous edifices. In judging of the Verona palaces, we must bear in mind that it was customary here, as at various other towns of the Venetian Terra firma, to adorn the façades with paintings. The painted façades of houses near San Fermo, by the Porta Nuova, in *Piazza delle Erbe*, and others partly recall the Paduan style of the 15th century. — The earlier Veronese paintings of the second half of the 14th cent. were superior especially in colouring to the Florentine school of Giotto and held themselves clear of its influence. The chief of these masters was *Albion*, to whom is ascribed the fresco in *San Antonio* (p. 221), the only monument of his period in Verona (other fragments in Padua, see p. 251). A new period of importance began in the 15th century. Among the chief masters were *Paolo Poma* (d. ca. 1461), the celebrated medalist, *Lorenzo de Verona*, especially noteworthy for his miniatures, *Donato* and his son *Paolo*, *Morano Francesco Caroto* (1470-1500), *Donato del Loro* (1474-1500), and *Paolo Morano*, nicknamed *Ciccone* (1480-1500). The artistic family of the *Bionardos* though originating in Verona flourished mainly in Venice. On the other hand *Paolo Cellini*, nicknamed *Veronese* (1503-60), also resident in Venice owed his artistic development mainly to the influence of his native place. In the history of Architecture Verona also holds a place of some importance, as is evidenced by the Romanesque reliefs on the façade of *San Bruno* (p. 220), the font of *San Giovanni* in *Porta* (p. 220), and the Gothic monuments of the *San Pietro* (p. 226).

Comp. 'The Story of Verona', by *Albion Gial* (1902).

### a. Quarters on the Right Bank of the Adige.

The 'PIAZZA DELLA ERBE' (Pl. K, 3), the ancient forum, now the fruit and vegetable market, is one of the most picturesque squares in Italy. The *Morbis Column* at the N. end bears the lion of St. Mark, a modern copy of the ancient insignia of the Republic of Venice. Opposite is the *Pal. Poma* (formerly *Maffei*), built in the baroque style in 1668, with a curious spiral staircase in the interior. The

*Casa Massanti*, at the corner to the right, originally the residence of Alberto della Scala (d. 1301), is adorned with frescoes by Cavalli, an imitator of Giulio Romano. The *Fountain*, dating from the time of Berengarius I., is adorned with a statue of 'Verona', partly antique. On the houses opposite are frescoes by Liberale (Coronation of the Virgin, Adam and Eve) and Girolamo dai Libri (Madonna and saints). In the centre of the Piazza is the *Tribuna*, with its canopy borne by four columns, anciently the seat of judgment. The *Casa dei Mercanti* (1301), at the corner of Via Pellidai, recently restored, now contains the commercial court. Opposite rises the *Torre Civica*, or *Tower of the Municipio*, 273 ft. in height, affording a fine view (ascent from the court of the Palazzo della Ragione, see below; adm. 50 c.). — A short street to the left of the latter leads to the handsomely paved —

\***PIAZZA DEI SIGNORI** (Pl. E, F, 3), on the W. side of which is the old *Palazzo de' Giureconsulti*, founded in 1268, but rebuilt in the 16th century. — On the S. side, immediately to the right of the tower, is the *Palazzo della Ragione*, founded in 1183; the court (*Mercato vecchio*) contains a grand flight of steps of the 14th century. — Adjoining the pinnacled tower is the *Tribunale*, and on the E. side of the piazza is the *Prefettura*, formerly residence of the Scaligers. The original architecture is seen to best advantage in the courts, which have been restored. The portal of the Prefettura is by Sanmicheli. — At the N.E. corner of the piazza stands the —

\***Palazzo del Consiglio**, or *Old Town Hall*, usually called *La Loggia*, one of the finest buildings in N. Italy in the early-Renaissance style, erected in 1476-82, probably from designs by *Fra Giocondo*, originally with statues surmounting the façade (restored in 1873). By the door are two bronze statues by *Girol. Campagna*, representing the Annunciation. Over the door is the inscription, placed here by the Venetians: 'Pro summa fide summus amor 1592'. Above are statues of celebrated ancient Veronese: *Cornelius Nepes*, *Catullus*, *Vitruvius*, the younger *Pliny*, and *Æmilius Mæcer*, the poet and friend of *Virgil*. On the wall are busts of famous modern Veronese. On the upper floor are several tastefully restored rooms (custodian in the court).

The entrances to the Piazza dei Signori are spanned by archways. Above the arch next the Loggia is a portrait of *Ugoi. Procaccini* (d. 1566) by *Danese Cattaneo* (1559); in the N.W. corner is a *Status of Scipione Maggi*, the historian (1576-1755). Behind, in the Via Massanti, are a picturesque *Fountain* of 1478 and the *Vello Barbare*, under which *Mastino della Scala* is said to have been assassinated in 1277.

In the centre of the piazza rises a *Status of Dante* (by Zannoni, 1866), who found his first asylum here with *Bartolomeo della Scala* after his banishment from Florence in 1308.

The passage adjoining the Tribunal leads to the ancient church *Santa Maria Antica* (restored in the original style), with Roman-

esque campanile, and the imposing \*Tombs of the Scaligers (*Archi degli Scaligeri*; Pl. F, 8), the stern Gothic forms of which immortalise the masculine genius of the dynasty. The ladder, their crest, often recurs on the elaborate railings.

Over the church door are the sarcophagus and equestrian statue of *Cino Grande Primo della Scala* (d. 1320); adjoining it, the wall-monument of *Giovanni della Scala* (d. 1360) and the sarcophagus of *Mastino I* (d. 1377). Next to the Piazza Signori is the monument of *Mastino II* (d. 1351), another sarcophagus with canopy and equestrian statue. The similar monument at the opposite corner of the street, executed by *Simone da Compans* for *Cino Signorico* (d. 1376) during his life-time, is embellished with statues of Christian heroes and villains. The sarcophagi between these, bearing the same crest, have no names. (The custodian lives in a house to the right of the church; fee 25c. each person.)

A little to the S.E., amid the grounds of the Piazza dell'Indipendenza (Pl. F, 9), rises an *Egyptian Statue of Garibaldi*, in bronze, by Bordini (1867).

We now proceed to the N. to the CORSO SANT' ANASTASIA, at the E. end of which rises \*Sant' Anastasia (Pl. F, 2), a fine Gothic Dominican church begun about 1261, with unfinished brick façade, a portal in marble, with reliefs of the life of Peter Martyr, and a frieze of the 14th cent. in the lunette.

The *l'organo*, borne by 12 columns, is remarkable for boldness and symmetry of proportion, and for the late-Gothic decoration of the vaulting (1497). On the first column to the left is an ancient capital, used as a *Holy Water Basin*, supported by a hump-backed dwarf (*Gabbo*) attributed to *Gabriele Galvani*, father of Paolo Veronese. By the first altar to the right is the monument of *Frugoso*, the Venetian general, by *Domenico Costanzo* (1600). Above the first altar are an Entombment and other frescoes by *Liberato*. The frame-work of the 4th altar is an imitation of the ancient *Arco de' Gavi* in the Castel Vecchio, removed in 1806; altar-piece, St. Martin by *Caroto*. The next small chapel contains excellent early Renaissance ornamentation; a painted group of the Entombment, of the 14th cent.; a wooden crucifix of the 15th cent.; and a fine iron lamp. — In the right transept, St. Paul by *Caravaggio*, and Madonna with saints by *Orsolino del Loro*, in an elegant frame. — In the second chapel of the choir, on the right, are ancient Veronese \*Frescoes of the 14th cent. (probably by *Affioreri*), Knights of the Cavalli family kneeling before the Virgin. The adjoining Capp. Pallagiani (on the left) contains terracotta reliefs from the life of Christ, probably by a Florentine master (ca. 1480-90). — In the choir, to the left, is the painted monument of General *Sarago* (d. 1497), by *Amico*, an assistant of Donatello (p. 443) with an equestrian statue of the deceased in the middle and squires withdrawing a curtain at the side. Behind the high altar are some fine early Renaissance stiles with intricate work. — In the adjoining Cappella Lavagnoli (right) are frescoes, by *Amigo*, of the Miraculous Draught of Fishes, the Crucifixion, and Christ preaching by the Lake of Galilee (Lago di Garda in the background). — The left transept contains frescoes of the 14th cent., and a picture by *Liberato*, Mary Magdalene in clouds. — Above the 4th altar (from the entrance) in the left aisle, Descent of the Holy Ghost by *Orsolino* (1448); above is the same subject 'al fresco by *Michèle da Verona*. At each side are four statues of saints. Over the 2nd altar, Christ with St. Erasmus and George, by *Orsolino*. Over the 1st altar, painted sculptures by *Michèle da Verona* (about 1500). — In the sacristy is a fresco of St. George, by *Pietro Fumo*, in which the chief figure has been defaced by damp.

In front of the church is a marble *Statue of Paolo Veronese*, by *Torquato della Torre* and R. Cristiani, erected in 1866.

To the left of the church, over a gateway, is the marble eucrophagus of Count Guglielmo da Castelbarco, the Scaligers' friend, at whose expense the churches of Sant' Anastasia and San Fermo were in great part built, and in the gateway are three others. — The small church of *San Pietro Martire*, entered through the adjoining Collegio Convitto, contains an allegorical fresco by Falsonotto Madonna with the arms of Teutonic knights (about 1515). We now proceed to the right to the —

**Cathedral (Duomo; Pl. F, 1, 2)**, a Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th cent. and pointed windows in the façade inserted later. On the outside of the apse are pilasters with an architrave, in the antique style. Behind the columns and griffins of the handsome portal are Roland and Oliver, the paladins of Charlemagne, in rough relief, executed according to the inscription by Nicoloas (1136). By the side-wall rises an unfinished campanile, designed by Sammicelli, resting upon an ancient basis.

The interior consists of nave and aisles, with eight red marble pillars. The walls adjoining and above the first three altars on the right and left are adorned with decorative painting by Falsonotto (about 1400). Above the elegant rood loft of marble, designed by Sammicelli, is a bronze crucifix by Giambattista da Verona. The Adoration of the Magi, over the 2nd altar to the right, is by Liberale da Verona, with wings by Giotto. At the end of the right aisle is the Tomb of St. Agatha, a Gothic monument of 1366 enclosed in beautiful Renaissance frame-work (1603). In the choir are frescoes from the life of the Virgin, executed by Fattori from drawings by Giulio Romano. — Over the 1st altar on the left, 'Assumption by Pisano, about 1545 (frame by Amosino): 'striking for its masterly combination of light and shade and harmonious colours with realistic form and action' (C & G.)

To the left of the choir a corridor leads to *San Giovanni in Fonte*, the ancient Baptistry, of the 12th cent.; the Romanesque reliefs on the font (about 1200) show a distinct advance on those on the façade of St. Zeno (p. 229). To the left of the façade (2nd door on the left) are Romanesque Cloisters, the arches resting on double columns of red marble. They contain an antique column and some interesting ancient mosaics (see 50 c.). — To the N.E. of the cathedral is the **VESCOVADO** (Pl. F, 1), or bishop's residence, with a chapel containing three paintings by Liberale da Verona. — The **PALAZZO DEI CANONICI**, to the N.W. (No. 19), contains the *Biblioteca Capitolare* with its precious MSS., among which Niebuhr discovered the Institutes of Gaius Librarian, Monsignor Giolliari. (Adm. in the forenoon.) — The adjacent *Ponte Garibaldi* (Pl. E, 1), a suspension-bridge, leads to the church of *San Giorgio in Braida*, in Veronetta (see p. 233).

We now follow the **LUNGHEZZA PANVINO** (Pl. E, D, 2, 3), a broad and open quay ascending along the right bank of the Adige, and soon turn to the left, to visit the church of *Sant' Eufemia* (Pl. 2, 3), a Gothic structure of the 13th cent., with Madonna by the 1st altar on the left; injured) and *Don. Brucatorol* (Ord

alter on the right). Frescoes by *Caroto*, in the Cappella Spolverini, to the right of the choir (injured).

A few paces to the S. of S. Eufemia is the Corso Porta Borsari, which begins at the Piazza delle Erbe and leads to the Porta de' Borsari (Pl. D, 3), a town-gate, erected under Emp. Gallienus, A. D. 265, in the poor later Roman style.

To the W. this Corso is prolonged by the Corso Cavour (Pl. D, C, 3), one of the chief streets of Verona, in which several handsome palaces are situated. Immediately to the right (No. 10) is the Gothic Palazzo Ponzone (formerly *Pal. de' Medici*). Farther on, to the left, in a small piazza, is the church of *Santi Apostoli* (Pl. D, 3), with very ancient tower and Romanesque apse. In front of it stands a marble statue by Zannoni of *Aleardo Alceardi*, the poet and patriot (1812-78). — Also on the left (No. 19) is the handsome \**Pal. Bevilacqua*, by Sanmicheli, now entirely neglected. — Opposite is the small church of *San Lorenzo* (11th cent.), a Romanesque edifice, with round towers on the facade. The interior, restored in 1896-98, has galleries supported alternately by pillars and columns. There are remains of many old frescoes, and in the apse is an altarpiece by *Dom. Brusasorel* (1566). — Then, on the right, No. 38, *Pal. Portabupi*, and No. 44, *Pal. Canossa*, also by Sanmicheli, with a fine portico and court, but with an attica added in 1770.

The neighbouring Piazzetta di Castel Vecchio (Pl. C, 3) affords a picturesque view of the imposing pinnacled Bridge of the 14th cent., which connects the Castel Vecchio (Pl. C, 3), the castle of Can Grande II. (14th cent.), now a barrack, with the left bank of the Adige (open to passengers during the day).

From the Castello to San Zeno, see p. 229. The Via San Bernardino leads to the W. to San Bernardino (p. 228), while the Corso is prolonged to the S.W. to the Porta del Fallo (p. 228).

To the S. of the Corso, and connected with it by several streets, lies the Piazza Vittorio Emanuele (Pl. D, 4; formerly *Piazza Bro*, from 'pratum', meadow), with an equestrian Statue of Victor Emmanuel II., by Borghi, erected in 1888.

On the E. side of this piazza rises the famous \*Amphitheatre (Arena; Pl. D, 4), erected under Diocletian about A. D. 290, and known in German lore as the abode of Dietrich (Theodoric) of Bern, 106 ft. in height, 168 yds. long, and 134 yds. wide. Of the outer wall with its four stories a fragment only now exists.

Around the *intron* (entr. from the W. side by arcade No. V, adm. 1 fr., closed at sunset; guide superfluous) rise 43 tiers of steps of grey limestone or reddish-yellow conglomerate (often restored since the end of the 18th cent., and partly modern), on which 20,000 spectators could sit. An inscription on the second story commemorates the visit of Napoleon I. in 1805, and the restoration carried out by his order. Fine view from the highest steps. Two doors at the ends of the longer diameter afforded access to the arena itself (33 by 45 yds.).

On the E. side of the Arena, in the small Piazza Mura Gallieno, is a fragment of the Late-Roman City Wall, brought to light in 1872



To the S.W. of the Arena stands the *Municipio* (Pl. D, 4; formerly a guard-house), begun in 1836, which bears several memorial tablets relating to political events and to the inundation of 1882.

The wide *VIA FALLONI*, beginning behind the Municipio, leads to the S.E., skirting the *Medieval City Wall* of the Visconti period (now used as barracks), to the iron *Ponte Sileardi* (Pl. E, 6) and the *Cliffure* (p. 200).

Near the *Via Pallone*, within a garden (visitors ring at the red door in front, adm. 50 c.) in the *Vicolo San Francesco al Corso*, a side street of the *Via Cappuccini*, is a suppressed Franciscan Monastery, where a chapel contains a medieval sarcophagus called the *Fomba di Giulietta*, or 'Tomb of Juliet' (Pl. D, 6). The whole scene is prosaic and unattractive. Shakespeare's play of 'Romeo and Juliet' is founded on events which actually occurred at Verona. 'Escalus, Prince of Verona' was Bartolomeo della Scala (d. 1308). The house of Juliet's parents, see p. 230.

The W. side of the *Piazza Vitt. Emanuele* is occupied by the *Gran Guardia Vecchia* (Pl. D, 4; now the corn-market; upper floor used for concerts and exhibitions), or old guard-house, begun in 1606 by Dom. Curtini. Adjacent are the *Portoni*, an old gateway with a tower, probably another fragment of the city-wall of Giov. Galeazzo Visconti. — On the N. side of the piazza is the spacious *Pal. Maffei*, formerly *Guastaverra* (by Sanmicheli), with the *Caff Vittorio Emanuele*, mentioned at p. 222.

In the street to the right of the gateway is the *Teatro Filarmonico* (Pl. C, 4), built by Frano. Galli da Bibbiana (d. 1739). In the arcade erected in 1745 is the valuable *Museo Lapidario*, or *Museo Maffei*, formed by Scipione Maffei (p. 224), containing Roman, Greek, and Oriental inscriptions, and ancient sculptures. Two of the best reliefs are built into the back-walls of the small houses adjoining the entrance (on the left, *Esculapius* and *Hygieia*, an Attic votive relief, 4th cent. B.C.). Visitors ring at the iron gate opposite the *Gran Guardia* (adm. 50 c.).

Passing through the gateway, we reach the *Corso VITT. EMANUELE* (Pl. C, B, 4, 5), in which, at the corner of the *Via Sant' Antonio*, is a *Status of Michele Sanmicheli*, 'grande nella architettura civile e religiosa, massimo nella militare', by Trojani. At the end of the *Corso* rises the handsome *Porta Nuova* (Pl. B, 6), by Sanmicheli. Outside this gate are the *Stazioni Porta Nuova* (p. 221), the *Canal Industriale*, or *Adige Canal*, completed in 1888, and several factories.

From the *Porta Nuova* an avenue leads to the N.W. to the 'Porta del Falso (formerly *Porta Stuppa*; Pl. A, 4), by Sanmicheli, once admired by Goethe. Outside the gate is the moat of the fortress, the bridge over which affords a fine view. — We now follow the *Stradone di Porta Falso* and the second cross-street on the left to —

*San Bernardino* (Pl. A, 3), of the 15th cent., formerly a monastery-church. We enter from the E. angle, through the pretty cloisters. Above the door to the left of the church is a fresco, 'St. Bernardino', by Cusimola (if the church-door be closed, ring in the corner to the left).

**INTERIOR.** 1st chapel on the right: Frescoes of legendary subjects by Stefano. — 2nd altar on the right, Madonna and saints by Bonifazio (1485). — 4th chapel on the right: *Donato Verone*, ceiling-frescoes and life of St. Anthony (restored). — 5th chapel on the altar-wall, copies from Cosmè (in the Museum), above, Christ on the Cross and St. John and Mary, by *Fr. Verone* (1485); on the left, Christ parting from his mother by Garzo, and three paintings from the Passion by Stefano. — At the end in the right is the entrance to the "Cappella Pellegrini," by *Sanmichele* (1557, restored 1788), with beautiful Renaissance decoration. — In the choir, to the left, Madonna with saints, by *Scampio* — Organ of 1481. On the organ-dcase are St. Bernardino and Francis, and (over the portal) St. Bonaventura and Lodovico, by *Fr. Verone*. — The Cloisters and one of the chapels contain frescoes by Stefano (early works). — In the Refectory of the monastery, frescoes by *Don. Verone* (?), accessible only from the street.

To the N. of this point lies *San Zeno Maggiore* (Pl. A, 2, reached by the *Vicolo Lungo San Bernardino* or also by following the new embankment on the Adige, with its fine views, to the N.W. of the *Castel Vecchio*, p. 227), one of the finest Romanesque churches in N. Italy, of most noble proportions, restored since 1870. The interior of this flat-roofed basilica, which dates from the 11th cent., is supported by alternate columns and pillars. The nave in its present form was begun in 1138; the choir dates from the 13th century.

The **PORTAL**, the columns of which rest on lions of red marble, is embellished with reliefs of Scriptural subjects by *Nicolas* and *Willelmus* (1139). Below, to the right, Theodoric, as a wild huntsman, is speeding heading to the devil. At the top of the door-posts are the twelve months. The doors are covered with rude bronze reliefs from the Bible and the life of St. Zeno.

**INTERIOR.** In the corner to the right, an ancient octagonal font, behind it, a fresco of St. Zeno (14th cent.). The holy water basin, by the 1st column on the right, rests on an inverted antique capital. Opposite is an ancient porphyry vase, 28 ft. in circumference; beyond it, a fine Gothic crucifix. — On the *Choir Screen* are marble statues of Christ and the Apostles (13th cent.), still retaining traces of colouring. On the wall below are ornaments and figures in coloured low relief. — To the left of the choir, frescoes of the 14th cent., under which are traces of others of the 12th; to the right, frescoes of the 11th and 13th centuries. To the right of the steps to the choir is an altar, flanked on each side with four monolithic columns of brown marble, resting on lions and bulls. To the right, above, is a painted marble figure of St. Zeno (d. 380), a fisherman and afterwards Bishop of Verona, ascribed to the 9th century Gothic choir-stalls. Behind the high-altar is an admirable "Picture (covered) by Mantegna (1489): Madonna enthroned, with angels and saints; on the left, St. Peter, Paul, John, and Augustine; on the right, St. John the Baptist, Gregory, Lawrence, and Benedict. In solemn attitude and full of individuality, with remarkably rich accessories. (The predella pictures are copies.) — The spacious **Crypt** contains the tasteful bronze tomb of St. Zeno, from designs by the brothers *Spaur* (1659), with seated figures of Religion, Love, Faith, and Hope.

The lofty battlemented **Tower** on the N. side of the church, and the **Cloisters** with elegant double columns, are the last relics of a convent (suppressed in 1770) repeatedly inhabited by the medieval German emperors on their journeys to Rome. On the top floor of the tower are some old Romanesque wall paintings, and in the cloisters is a small museum of Christian antiquities (see to the wall informed sacristan, 1/4-1 fr.).

To the W. of St. Zeno is the *Porta San Zeno* (Pl. A, 1), erected in 1640 by *Sanmichele*.

We now return from the Piazza Vitt. Emanuele (p. 227) to the N.E. to the Piazza delle Erbe by the narrow VIA NUOVA LASTRAGONA and its prolongation, the VIA NUOVA (Pl. E, 3), together forming the chief thoroughfare of the city (coarse in the evening).

In the Via della Sania, one of the S. side-streets of the Via Nuova, is the church of *Santa Maria delle Grazie* (Pl. E, 3), with an early Renaissance portal and frescoes of the school of Vincenzo Pisano (in the hall-chamber, to the right of the high-altar). — This street is prolonged by the Via San Cosimo, at No 3 in which (*Marchese Panzani*) is a good replica of Seb. del Piombo's so-called 'Dorothea' at Berlin.

In the Via CAPPULLO, through which the tramway runs S. from the Piazza delle Erbe (Pl. E, 3), an old house (Nos 19-26) on the left bears a marble tablet which is said to indicate the house of Juliet's parents (Capuletti; p. 228). The street then takes the name of VIA SAN SEBASTIANO (Pl. E, 3, 4), in which, adjoining the church of *San Sebastiano* (Pl. F, 4), is the *Biblioteca Comunale* (open in winter 9-3 and 6-9, in summer 9-6), founded in 1800, and containing numerous records.

In the VIA LEONI (Pl. F, 4), the prolongation of the same street, on the left, immediately beyond No 1, is the *Arco de' Leoni*, part of a Roman double gateway, coeval with the *Porta de' Borsari* (p. 227), but of superior execution, bearing an inscription partially preserved. Behind it are remains of a still older arch.

Near this is the Gothic church of *San Fermo Maggiore* (Pl. E, F, 4), built at the beginning of the 14th cent. for the Benedictines and afterwards transferred to the Franciscans. The interesting façade is enriched with brick and marble. On the left side of the façade is the sarcophagus of Fracastoro, physician of Can Grande I., with ancient Veronese frescoes (14th cent.).

The interior, entered by the left side-door (visitors' knock), has no aisle. Part of it is modernized. Fine old roof in larch-wood. Above the main entrance is a fresco of the early Veronese school, the Crucifixion, in polychrome frame. To the left is the monument of the Brenaschi, with sculptures by the Florentine *Scassi* (p. 226, 1820); above are much damaged frescoes by *Vincenzo Pisano*, the Annunciation. — 1st altar on the left, three saints by *Turbide*. — Over the side-entrance, fresco of the Crucifixion, in the chapel to the left. Altar-piece by *Corot* (1835), Madonna, St. Anna, and the Child in clouds, with four saints below. — In an adjoining space, behind a railing, is the monument of the physician *Gir. delle Torri*, by *Alvise* (the bronze reliefs, now in the Louvre, are here replaced by copies). — Chapel on the left of high-altar, St. Anthony with four other saints, by *Liberale*. — 2nd altar on the right is the nave, Triadity, Madonna in clouds, Tobias and the angel, and a saint, by *Franc. Turbide*.

#### b. Left Bank of the Adige (Veronetta).

The Via Leoni ends at the iron *Ponte delle Navi* (Pl. F, 4), which was erected in 1893 on the site of two stone bridges destroyed by inundations of the Adige in 1757 and 1882. It affords a good survey of the choir and transept of *San Fermo*, and also up the river to the *Castello San Pietro* (p. 233). — A little way above the bridge, on what was formerly an island, stands the spacious church of *SAN*

TOMBARDI (Pl. F, G, 9, 6), without statue, and with open roof, containing a fine altar-piece by *Girol. del Lìbri*. St. Sebastian, Bartholomew, and Job (last altar on the right).

Just below the bridge, to the left, is the noble *"Palazzo Farnesi"* (Pl. F, 5), erected by *Sommischi* about 1580, presented by the family to the town in 1857, and now containing the *Museo Civico* (open in summer 9-4, in winter 9-3, on holidays from 10 a.m., adm. 1 fr., gratis on the 1st Sun. of each month).

The *Grounds Floor* contains natural history collections (fine fossils from *Monte Bolca*) and antiquities: Roman and Etruscan bronzes, marble sculptures and vases, Roman silver-plate, prehistoric antiquities from the lake dwellings of the *Lago di Garda*, medieval sculptures (some painted), several works by *James Primitivo* (1876-81), and casts of other modern works.

The *"Pinture"* or picture-gallery, on the first floor, contains works chiefly of the Veronese school. Catalogues for the use of visitors. The rooms are overcrowded and have a general air of neglect.

I Room (right) 70 *Figural*, Monastic saints, 81 *Sanctus II*, Noah and his sons; 82 *Figural* Holy Family (injured); 48 *Figural* *Paradise* (ascribed to *Moretto* Tobias and the angel. On the opposite wall 83 *School of Ferrara*, Holy Family, with two angels; 31 *School of Paolo Veronese*, Baptism of Christ (injured).

II Room (right) 104 *In the style of Jacob Veronese* (not *Luca van Leyden*), Adoration of the Magi; 145 *Sanctus*, Madonna; 153 *Paradise*, Holy Family; 152 *Figural* Baptism, Madonna — 122 *Ona de Conceptione*, Madonna; 141 *Ona de Simeone*, Pietà; 115 *M. Moretto*, St. Sebastian; 114 *Carota* Holy Family (under *Giulio Romano*'s influence); 113 *Carota*, Madonna — 88 *Ona de Conceptione*, Madonna (date, 1516, forged); 101, *Style of Altobello* (not *Andorfer*), Portrait of the Viceroy Kolb; 87 *Sanctus* *Ad. More* (not *Ad. More*), Portrait; 86 *School of Raphael* (ascribed by *Moretto* to *Cafaro Pisano*), Holy Family; 87 *Sanctus*, Madonna and two saints; 102 *P. Veronese* (ascribed by *Moretto* to *Scalotti*), Allegory of music; 85 *School of Ferrara*, Adoration of the Magi; 85 *School of Gino Bassano* (signature forged), Presentation in the Temple; 84 *Unknown Artist* (wrongly attributed to *Paolo Veronese*), Portrait; 85 *Carota*, Holy Family; 77 *Gino Bassano* (not *Flaminio Piccoli*), Madonna, an early work (injured); 76 *Sanctus*, Two canonized bishops; 92 *Carota*, Madonna, an early work.

III Room to the right, 120 *Sanctus* (not *Gino Bassano*), Madonna; 108 *Figural* *Paradise* (not *Moretto*), Madonna (injured) — Next wall above, 121 *Sanctus*, St. Jerome; 107, 109 190 191 *Legendary scenes*, ascribed to *Polidoro*; 102 *Francesco Morone* Madonna and Child.

IV Room (on the other side of Room I) 26 *Onofrio*, Madonna; 348 *Paolo Veronese*, Madonna enthroned, with saints and donors (injured); 244 *Sanctus* (teacher of *P. Veronese*), Madonna and saints — 202 *Girol. del Lìbri*, Madonna enthroned, with St. Barbara and Sebastian; 261 *Carota*, St. Catharine; 203 *Girol. del Lìbri*, Baptism of Christ; 209 *Moretto*, St. Catharine and the donor; 203 *Carota*, Adoration of the Child (a youthful work) — 207 *Paolo Veronese* Portrait of *Quaranta* (1574), over the door; 271 *Sanctus*, Madonna enthroned, with saints (1604).

V Room (On the entrance wall are frames containing a choice and rich collection of miniatures from choir books. Note those by *Liberale* and still more those by *Girol. del Lìbri*. Pictures: 200 *Girol. del Lìbri*, Adoration of the Child with richly detailed landscape. (miscribed 104. St. Bernardino; 205 Christ and St. Thomas with Descent of the Holy Spirit and Ascension in the background; 203 *Carota*, Christ washing the disciples feet, Madonna and David in the clouds; (miscribed 205) Resurrection of Christ; 203 Christ crowned with thorns. — East-wall 202 *P. Veronese*, Trinity, with John the Baptist and Mary; 203 *Girol. del Lìbri*, Madonna and Child in clouds, worshipped by St. Andrew and Peter;

335. *Guercino*, Madonna with angels, saints, and donor (1522), an altar-piece from San Bernardino, the master's last work, recalling the school of Ferrara in its colouring; 336. *Girol. dai Libri*, Holy Family, with Tobias and the angel (fine landscape; 1580). Above the door, 343. *Caroto*, Tobias with the three archangels.

VI. Room. \*351 C. *Cremona*, Madonna with angels (an early work); 350. *Stefano da Seve*, Madonna and St. Catherine in a rose-garden; 353. *Jacopo Bellini*, Crucifixion (ruined by restoration); 355. *Girol. Benaglio*, Madonna and saints. Opposite: 377 *Liberale*, Descent from the Cross. \*380, \*382, 384. *Guercino*, Gethsemane, Descent from the Cross, and Bearing of the Cross (1517), to the left of the Cross in the middle picture is the artist's portrait and in the background are the Adige and the Castello San Pietro.

VII. Room, entered from Room IV, unimportant. — VII. Room: Engravings — in a room (usually closed) adjoining Room IX on the right, medallions by *Vitt. Pisani*. Back-wall fresco by *Guercino*, Baptism of Christ, and medallions of the Evangelists. — XI. Room 513. Crucifixion, a fresco attributed to *Altoberti*. — XII. Room. Frescoes (sewn out). Entrance-wall 580 *Verone*, Madonna and Child, with saints (1535). Opposite the windows: 589-594 *Piero Veronesi*, Deeds of Alexander the Great, etc., early works, from the Palazzo Contarini (ca. 1550). Exit-wall 516. *Martino da Verona*, Madonna enthroned and 58. *Zeno*, James, and *Apollonia*; below, 516-520 *Giuliano*, Allegorical subjects, half-length figures.

To the S of the *Porta Vittoria* (Pl. F, 6) is the *Cimitero*, laid out on a grand scale, with its cypress avenue and handsome gateway adorned with groups in marble by *Spazzi*. In the interior are Doric colonnades, a lofty dome-church, and a number of large monuments in marble. It is open till sunset.

Opposite the cemetery is the iron *Ponte Alinari* (Pl. E, 6), leading to the *Via Pallone* and the *Piazza Vitt. Emanuele* (p. 237). — The avenue on the left bank of the Adige leads to the *Railway Bridge*, which affords a fine survey of the town and environs, and from which we may return to the *Porta Nuova* (p. 235).

In the *Via Ventì Settembre*, to the E. of the *Ponte delle Navi*, rises *San Paolo di Campo Marzio* (Pl. F, 5), which contains Madonnas with saints by *Girolamo dai Libri* (3rd altar to the right), *P. Veronese* (right transept), and *Bonsignori* (to the left). Over the high-altar, Madonna between SS. Peter and Paul by *Franc. Caroto*.

Farther to the E. is the *Vicolo Fiumicello*, leading to the left along a brook to *Santi Nazaro e Celso* (Pl. H, 4), a Gothic church rebuilt in 1464-68.

In the right transept, two \*Paintings on panels, John the Baptist, and SS. Benedict, Nazarius, and Celsus, by *Bart. Montagna*. A Pieth and St. Blaise with St. Juliana, in the choir, are by the same artist. In the choir are frescoes by *Parione*. In the Cappella di San Diego (left transept) is an altar-piece, Madonna and saints, by *Bonsignori* (1519), in a fine old frame (necessaries by *Girol. dai Libri*, 1577); to the left, triptych by *Girol. Meo*; in the altar-niche, frescoes by *Bart. Montagna* (history of St. Blaise, much damaged); in the dome, faded frescoes by *Polinello* (1488).

Hence we proceed to the N., through the *Via Muro Padri*, to the *Via Giardino Giusti*, No. 10 in which, to the right, is the entrance to the *Pal. Giusti* and the \**Giardino Giusti* (Pl. G, H, 3, ring at a gate on the right in the court; adm. 50 c.). This beautiful park contains a few Roman antiquities and numerous cypresses, some of them 400-500 years old and 120 ft. in height. The loftily situated

view-terrace (ascend through the turret at the back of the garden) commands a beautiful view of Verona, the distant Apennines, Monte Piscesolo, and the Brescian Alps (evening-light favourable).

A little to the N.E., in the wide *Interrato dell' Acqua Morta*, the filled-in canal that till 1805 separated the island of the Adige from Veronetta, lies \**Santa Maria in Organo* (Pl. G, 3), a very ancient church, rebuilt by *Sannichetti* in 1481, with unfinished façade of 1502.

Entrance (if main portal is closed, try side door to the *Via S. Maria in Organo*). In the nave are *Frescoes* by *Franc. Morone*, representing (right) Adam and Eve, the Flood, Abraham's Sacrifice, Joseph sold by his Brethren, (left) Passage of the Red Sea, Moses receiving the Tables of the Law, David and Goliath, Elijah in the Fiery Chariot. Third altar on the left, Madonna and Child, with St. Martin, Augustine, and two angels, by *Morone* (1508); 4th altar on the left, Madonna with saints, by *Beccafico* (1508). Chapel to the left of the choir, fresco of the Resurrection by *Don. Bramorel*. The seats in front of the high-altar are embellished with landscapes by *Cassavola* and *Bramorel*. Behind it is a carved ebony and walnut Candelabrum by *Fra Giovanni da Verona*, who belonged to the monastery of this church. \**Choir Stalls* with intarsia (views of the town above, ornamentation at the sides and below), of 1488, by the same master. Chapel on the right of the choir. Ascension, Shower of manna, Pasceover, frescoes by *Guidino*. In the right transept are an altar-piece, St. Francesco Romano, by *Guarino* (1638), and, on the wall in front, frescoes by *Cassavola* (St. Michael, St. Raphael with Tobias). The Sacristy contains, on the right, intarsias by *Fra Giovanni*, injured by water (now being restored); the ceiling and frieze, with half-length *Portraits* of monks and nuns, are by *Francesco Morone*. \**Madonna del Limone*, by *Stef. del Libri*.

From the end of the *Via Santa Maria in Organo* the *Via San Giovanni in Valle* ascends to the right to the ancient little church of *SAN GIOVANNI IN VALLE* (Pl. G, H, 2), a flat-roofed basilica, borne by columns with very early capitals. Over the entrance is a fresco by *Stefano de Zevio*, and in the crypt are two early-Christian sarcophagi. — The *Vicolo Borgo Tasscherio* leads hence to the *Via Rodontoro*, beyond which to the right, on a rising ground, is the little church of *Santi Siro e Libera* (Pl. G, 2), dating from the time of *Desongarino I*. — In the vicinity are remains of an antique Theatre, excavated in the midst of private houses (boy will fetch custodian).

Opposite the *Ponte della Pista*, built by *Fra Stefano*, of which the two arches next the left bank are Roman, begins the ascent to the *Castello San Pietro* (Pl. G, 2; permission at No. 57, *Corso Vitt. Emanuele*), a modern barrack on the site of the castle of Theodoric the Great (p. 272) and the Visconti, ruins of which are still traceable. Splendid view, which, however, is almost equally good from a little before the entrance.

A few paces to the N. of the bridge is the venerable church of *Santo Stefano* (Pl. G, 1), destroyed by Theodoric. Façade probably of the 11th century. The interior has a flat roof and a raised choir; in the crypt, on the right, is a statue of St. Peter (14th cent.). Pictures by *Caroto* and *D. Bramorel*. — From this point the *Via Alessio* leads to the W. to the church of —

*San Giorgio in Braida* (Pl. F, 1; entrance usually by a side-door on the N.), reconstructed in the 16th cent. with the aid of

**Sommabell.** The interior contains an admirable collection of well-preserved paintings by Veronese and Brescian masters.

W. wall, over the door: *St. Andrew*, Baptism of Christ, 1st altar on the left, *Caroto*, St. Cecilia (1515), 2nd altar on the left, *Caroto*, St. Rombus and Sebastian, with predella (centre figure of St. Joseph modern), above, The Apostles hearing a possessed man, by *S. Brunswood* in the lunette, Transfiguration by *Caroto* 4th altar on the left, *Stroffano del Libet*, Madonna enthroned, between St. Zeno and Lorenzo Ottoniense, with three Angels with musical instruments at the feet (1570), 5th altar on the left, *Milano*, Madonna with holy women (1515), one of this master's best works, with delicate colouring in a silvery tone. At the sides of the organ and opposite, *Remondino* of Brescia, Martyrdom of St. George (1580) originally the panel of an organ. By the choir pillars, *Caroto* Annunciation. To the right in the choir, *Portinari* Miracolo of the Five Thousand (1525), to the left, *Brunswood*, the Shower of manna. High altar piece (covered) *S. Formigari*, Martyrdom of St. George, a masterpiece of the highest rank, in which the horrors of the scene are mitigated by nobility of outline and richness of colour. 6th altar on the right *Brunswood*, Madonna with archangels. The beautiful holy-water basin is enriched with bronze figures of John the Baptist and St. George by *Joseph de Latis* and *Angelo de Rufino*.

From this point by the *Porta San Giorgio* (1526) and the adjoining grounds to the *Ponte Garibaldi* (Pl. E, 1, toll 2 c.), see p. 230.

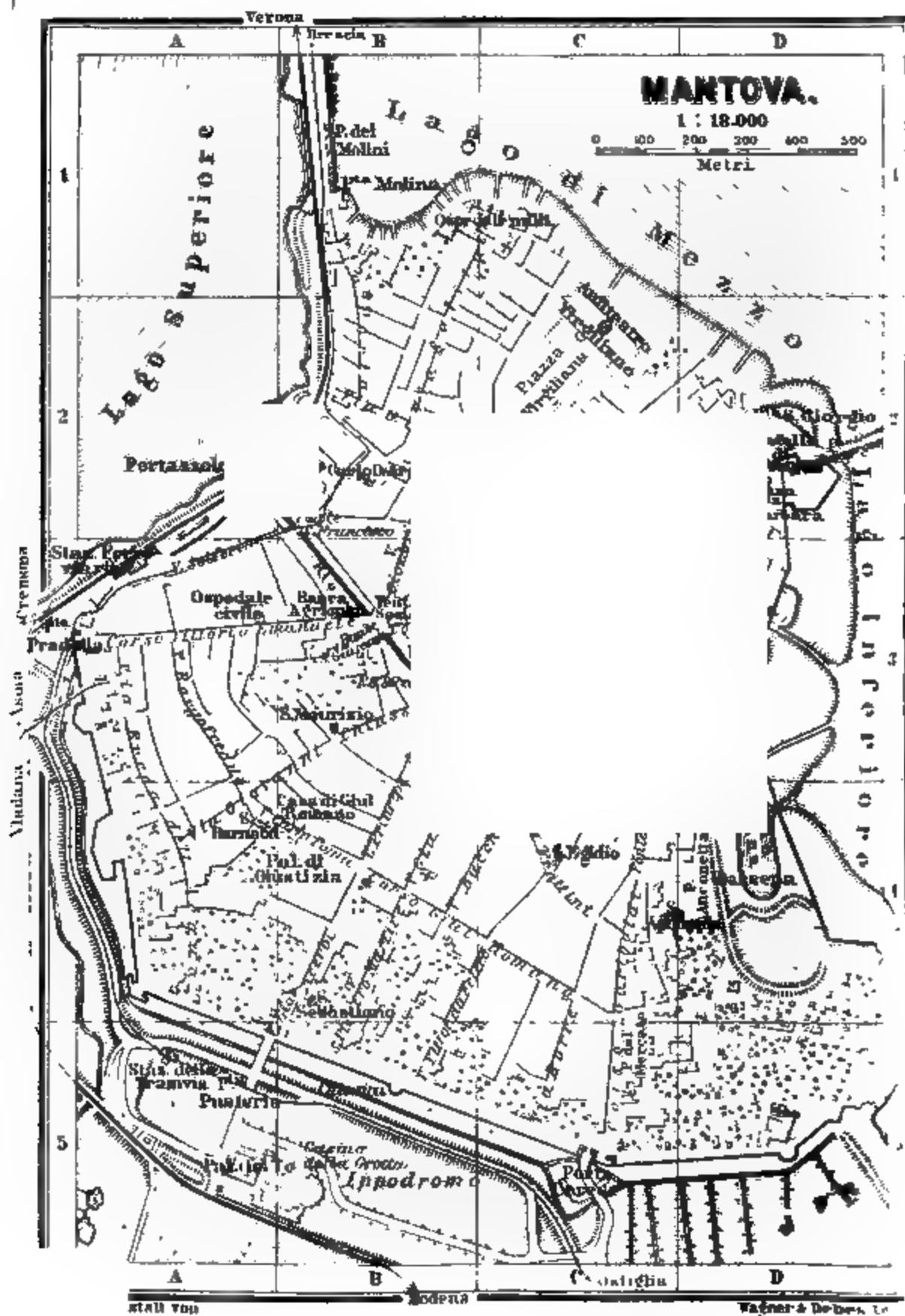
From Verona to Cologna, steam tramway in 3/4 hr., starting outside the *Porta Verova* — 3 W. San Michele, the birthplace of the architect *Michelo Sommarbelli* (p. 233), with the round church of *Madonna di Campagna* planned by him (splendid Alpine view from the dome). Near the church rises the pinnacled castle of *Montebello*, formerly the property of the *Scaligeri*. The tramway then passes *San Martino* (p. 242) *Caldiero* (p. 243), *San Donato* (p. 243), and *Lontze* (p. 243), at the base of the *Monte Sordani*, and reaches the little town of *Cologna Ponca*, with 6400 inhabitants, who are busily engaged in the culture of silk, hemp, and vines.

From *Caldiero* a steam tramway runs to the N. to (1 hr.) *Travagno* (postal loc.) in the *Val d'Adige*, whence we may visit the E. part of the *Tredici Comuni*, once a German-speaking 'cantone' on Italian soil, on the S. slope of the *Monte Lontze*. The chief village is *Stressa*. *San Michele* still near *Verona* — The beautiful *Val Fontana*, in the W. part of the *Tredici Comuni* is visited from Verona direct: diligences of the *Impresa Salvati* daily to (5 hrs.) *Bellori* and (6 hrs.) *Dossachiamone*, car. 10 fr., best ordered at *Dossachiamone*. The road leads via the smiling villages of *Quinto* (near the *Villa Thiene*, designed by *Palladio*), *Gressana*, and *Lago* to *Bellori* (tolerable inn) where it forks. The right branch leads to *Dossachiamone*, a summer-resort, the left to (2 1/2 hr.) *San Pietro del Fiume*, in a rocky district. A footpath leads to the (1/2 hr.) natural bridge of the same name. The adjacent caves do not repay a visit.

From Verona to Carnaro, 21 1/2 M., railway in 2 hrs. (fare 8 fr. 10, 2 fr. 10, 1 fr. 10 c.). The train starts from the famous *Porta San Giorgio* (Pl. E, 1) and ascends the *Adige* on its left bank to (5 M.) *Parona* off *Adige* (p. 19), and then beyond (5 M.) *Favaro* enters the *Val Polcevera*, a pleasant upland region, between the S. spur of the *Monte Lontze* (see above) and the *Adige*, noted for its wine. — 15 1/2 M. *Polcevera* 6 M. *San Pietro Lupatino*, 10 1/2 M. *San Andreote*. — We now descend the valley of the *Adige* to (13 M.) *Dossachiamone* (p. 19), where one line crosses the *Deutscher* railway (stations about 1/2 M. apart), and cross the river just before reaching (12 1/2 M.) *Sopra di Cavignon*. Hence the line runs in a N.W. direction in the *Val Fiume* crossing the fertile upland district that separates the *Lago di Garda* from the valley of the *Adige* — 10 M. *Agli*, 12 M. *Combrano*, the station for *Garda*, 2 1/2 M. to the W. (p. 215). We skirt the S. slope of the *Monte Baldo* to (21 1/2 M.) *Capriano* (1500 ft.; 4500 ft. *del Lontze*). — From *Capriano* to *Ferraro di Monte Baldo* and ascent of the *Monte Maggiore*, see p. 217.







### 38. From Verona to Mantua and Modena

(Bologna, Florence).

63 M. RAILWAY in 2-3 $\frac{1}{2}$  hrs. (fares 11 fr. 85, 8 fr. 80, 5 fr. 85 c.; express 13 fr. 15, 9 fr. 15 c.); to Mantua (25 $\frac{1}{2}$  M.) in  $\frac{3}{4}$ -1 $\frac{1}{4}$  hr. (fares 4 fr. 60, 3 fr. 25, 2 fr. 5 c.; express 5 fr. 25, 3 fr. 70 c.).

Verona, see p. 221. The line traverses a rich plain, dotted with trees. Near Mantua are fields of rice. Fine Alpine view. — 7 M. *Dossobuono*.

Dossobuono is the junction of the VERONA AND ROVIGO RAILWAY (62 $\frac{1}{2}$  M., in 3 $\frac{1}{2}$ -4 hrs.). Stations unimportant. — 38 $\frac{1}{2}$  M. *Legnago*, a town of 14,535 inhab., fortified by the Austrians after 1815 to defend the passage of the Adige, is also a station on the Mantua and Monselice line (p. 241). It was the birthplace of *Giov. Batt. Cavalcaselle* (1827-97), the art critic. — 62 $\frac{1}{2}$  M. *Rovigo*, see p. 353.

11 M. *Villafranca di Verona* (175 ft.; Alb. del Sole), with a ruined castle of the Scaligers, where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies *Custoza*, where the Italians were defeated by the Austrians in 1848 and 1866 (memorial column). — 23 M. *Sant' Antonio Mantovano*.

The train now passes the *Citadel of Mantua*, where *Andreas Hofer*, the Tyrolese patriot, was shot by the French on 20th Feb., 1810. The citadel and the town are connected by the *Argine Muzino* (a mole 475 yds. in length), which divides the lakes formed here by the Mincio into the *Lago Superiore* (W.) and the *Lago di Mezzo* (E.).

25 $\frac{1}{2}$  M. *Mantua*. Station (Pl. A, 3) to the W. of the town.

**Mantua. — Hotels.** \**Aquila d'Oro* (Pl. a; B, 3), *Corso Umberto Primo*, with frequented restaurant, R. 2-2 $\frac{1}{2}$ , B. 1 $\frac{1}{2}$ , omn.  $\frac{1}{2}$  fr.; *Sanovian* (Pl. b; B, 3), *Via della Posta*, with restaurant, R. 2, omn.  $\frac{3}{4}$  fr., plainer. — In summer the mosquitoes at Mantua are troublesome.

**Cafés:** *Caffè alla Posta*, *C. alla Borsa*, *C. Veneziano*, all in the *Corso Umberto Primo*.

**Photographs at Frami's**, opposite the *Aquila d'Oro*.

**Post & Telegraph Office** (Pl. B, 3), *Via della Posta*.

**Cab per drive** 75 c. (at night 1 fr.), first hr. 1 fr. 50 c., each following  $\frac{1}{2}$  hr. 50 c.

**Chief sights** ( $\frac{1}{2}$ -1 day): *Sant' Andrea*; Cathedral; *Reggia*; *Museo Civico*, *Palazzo del Te*. The hurried traveller should engage a cab at the station for 1 hr., drive to the (12 min.) *Palazzo del Te*, which may be seen in  $\frac{1}{2}$  hr., and then to the *Piazza delle Erbe* or *Piazza Sordello*.

*Mantua* (70 ft.), Ital. *Mantova*, a very ancient town founded by the Etruscans, with 30,194 inhab. (3000 Jews), is a provincial capital. Its situation, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, is unhealthy. Since the Austrian régime, Mantua has belonged to the Quadrilateral (p. 222), but it is probably about to be dismantled.

Mantua is mentioned as the home of Virgil, who was born at the ancient *Ando* (S. S. to the S. S., near the village of *Platinio*), but it was not a place of importance till the middle ages. In 1276 the citizens elected *Francesco Bonacini* and in 1280 *Lupo Gonzaga*, as *Captano del Popolo*, and in the struggle of the latter the town owed its prosperity. The Gonzagas fought successfully against Milan and Venice, and extended their territory while they were liberal patrons of art and science. *Francesco I.* (1417-44), the first marquis, invited the learned *Pietro da Feltre* to Mantua and through him made his court a renowned centre of culture and education. He was succeeded by *Lodovico I.* (1444-70). The beautiful and accomplished *Isabella d'Este* (1474-1533), sister of *Alphonso Duke of Ferrara* and mother of *Eleonora of Coblenz*, was the wife of *Francesco I.* (1474-1519). She carried on a lively correspondence with the most eminent men of her time, and with judicious taste collected valuable books, pictures and antiquities. In 1520 *Federigo II.* (1519-50) was seized to the rank of duke by *Charles V.*, and in 1530 he was invested with the marquisate of *Monteferrato*, a monument of his reign is the *Palazzo del Tè* (p. 240). In 1627 when *Charles de Nevers*, a member of a French sovereign line, ascended the throne the Mantuan war of succession broke out, and *Emperor Ferdinand II.* declared the *duke* forfeited. On 15th July 1630, Mantua was stormed and sacked by the Austrians. Although the emperor had pressed by the Swedes was obliged to conclude peace in 1648, the town never recovered from this blow. *Carlo IV.*, the last duke, taking the French side in the Spanish war of succession, was declared an outlaw in 1706, *Monteferrato* was awarded to *Prussia*, and Mantua to *Austria*, of whose viceroyalty in Italy it became the chief support. After a long and obstinate defence by *General Wurms* the fortress capitulated to the French on 2nd February 1797. By the Peace of *Villafraanca* the Austrians retained Mantua although deprived of the rest of *Lombardy*, but they were compelled to cede it to Italy in 1858.

In the history of *Archæology* Mantua is of importance on account of the buildings of *Leon Battista Alberti* (p. 440) of *Ferrara*, who had been summoned to Mantua by *Lodovico I.* — Mantua also witnessed the labours of several great Renaissance painters. *Andrea Mantegna* (p. 240) entered the service of *Lodovico Gonzaga* in 1468. In vigour of conception and in the facility of his character he rivals his best contemporary, while he surpasses them in accuracy of perspective and in his refined taste for beauty of landscape. He died at Mantua in 1510, and was succeeded as court painter in the following year by *Lorenzo Cini* (comp. pp. 245-246). When Raphael's pupils were dispersed after his death (*Stile Romano*, 1482-1483), the greatest of them, settled at Mantua in 1504, and there attained as high a reputation as an architect and painter that Mantua has been called the town of *Stile Romano*. After the example of Raphael's work in the *Farnesina*, he composed mythological decorative paintings which though far inferior to their prototype, attract by the richness of the motives and conscious magnificence of composition, and are important owing to the influence they exercised on later art. *Francesco Primaticcio* and *Alonso del Abate* pupils of *Stile Romano* who were educated here were afterwards summoned to *Fontainebleau*, and thus formed a link between the French and the Italian Renaissance. *Stile Romano*'s works must also have influenced the style of *Rubens*, who was court painter at Mantua in 1630-3, under *Vittorio II.*

From the railway station we follow the quiet *Corso Vittorio Emanuele* (Pl. A, D, E), and, crossing the rapid *Rio*, which outlets the *Lago Superiore* and *Lago Inferiore*, enter the *Corso Venezia* *Parco* (Pl. B, C, E, formerly *Via Soglia*), to the arcades of which the traffic of the town is chiefly confined. — A little farther on, to the small *Piazza Andrea Mantegna*, since —

\**Saint Andrea* (Pl. C, E), a building of imposing proportions, & the most important church in Mantua. It was begun in 1472-84

from designs by Leon Battista Alberti; the transept and choir were erected in 1597-1600 by Ant. Viani; while the dome, designed by Fil. Juvara, was not added till 1732-53. The white marble façade, with its spacious portico, is conceived in the style of a classic temple; adjoining it is a square Gothic tower of red brick, with an elegant octagonal superstructure (1414).

The *Internon*, 110 yds. in length, has no aisles and is covered with massive barrel vaulting, the vault panels partly painted. The 1st Chapel on the left (closed) contains frescoes by *Frans. Mantegna* (1418); the tomb of the painter Andrea Mantegna (d. 1506), with his bust in bronze by *Gianmarco Cossini* (?); also three paintings of the *School of Mantegna*, Holy Family, Baptism of Christ, and Pieta (restored in 1890). — 2nd Chap. on the left *Madonna enthroned and saints*, by *Lorenzo Costa* (1525; much damaged). — 3rd Chap. on the right *Arrestation*, St. Anthony admonishing the tyrant *Erastino* (1546). — *Cappella San Longino* (8th on the right) *Sarcophagus* with the inscription 'Longini ajas, qui latus Christi percussit, omni'. On the right is the *sarcophagus* of Gregory Nazianzen. The frescoes, designed by *Studio Romano* (1534-35), represent the Crucifixion; below is Longinus; on the opposite side, the finding of the sacred blood, of which the saint is said to have brought some drops hither. — The *Brown Treasury* contains the monument of Bishop *Giorgio Andreasi* (d. 1548), executed in 1551 by *Prospero Clementi* (1551, p. 208). The swan is the old heraldic emblem of Mantua. — *Left Treasury* Chapel on the left (right) *Monument of Pietro Stronzi* (d. 1629), brought from the Dominican church, with caryatides, designed by *Studio Romano* (best seen from the middle of the nave). — *Choir* *Martyrdom of St. Andrew*, a fresco by *Stefano Zucchi* (1775), in the apse. In the corner to the left by the high altar is the kneeling figure of *Lodovico III*. In the Crypt, beneath the high altar, the drops of the sacred blood are preserved.

The S. E. side of the busy *Piazza delle Erbe*, close by, is occupied by the *Torre dell' Orologio* and the old Gothic *Palazzo delle Ragioni* (Pl. C, 3), originally of the 13th cent. but entirely altered since then. On the N. E. façade of this palazzo, in the *Little Piazza Broletto*, is an ancient relief of *Virgil* (1220).

A little farther on is the *Piazza Sordello* (Pl. C, D, 2), in the centre of which rises a monument to the political martyr of the year 1851. Here are situated two old Gothic palazzi, crowned with battlements, both long in the possession of the *Bonacolsi* (p. 236), viz. the *Palazzo Cademairi* (12-13th cent.), with the *Torre della Gabbia* (180 ft.), named from the iron cage on the S. W. side, and the *Palazzo Castiglioni* (13th cent.). Adjoining the latter is the *Palazzo Vescovile* (18th cent.).

The *Cathedral of Santi Pietro e Paolo* (Pl. C, D, 2), with double aisles and a dome, has a baroque façade (1756) and an unfinished Romanesque tower (12th cent.). The interior, skilfully remodelled about 1545 by G. B. Bertani from designs by *Studio Romano*, has a fine fretted ceiling, the rows of chapels flanking the outer aisles are domed. On the left of the entrance is an ancient Romanesque *sarcophagus* (12th cent.), and farther on, on the left, are two additions, viz. the early-Renaissance *Cappella dell' Incoronata* and the Chapel of the Sacrament of 1652. In the sacristy is a fine mural (15th cent.).

The entire quarter between the Piazza Sordello and the Lago Inferiore is occupied by the spacious *Maggia*, or *Corte Reale* (Pl. D, 2), originally a palace of the Bonacolsi (1302), afterwards frequently added to by the Gonzagas, but now in great part unoccupied. The original Gothic facade, with its battlements, is still in good preservation. The original splendour of the palace is still represented in the apartments of *Isabella d'Este* (p. 236) as well as in those altered for *Federico II.* in 1525-31 by *Giulio Romano*. The elegant decorations in the classical style, now to be seen in several of the rooms destroyed by the Austrians in 1630, date from the reigns of *Marie Theres* and *Joseph II.* and from the time of the viceroy *Eugene Beauharnais* (p. 111).

A visit to the palace requires not less than 1 hr. The custodian is to be found under the second large arched gateway to the left (see 1 fr.).

**Ground Floor.** The so-called *scanzonaria*, embellished with fine grotesques and frescoes (depicting scenes with *Diana*, etc.), by *Giulio Romano*, is now the solitary relic of the *Appartamento della Gioia*, prepared for *Isabella d'Este* and once filled with art treasures.

The Upper Floor is reached by means of a handsome staircase dating from 1610. The Sala dei Duoi is hung with portraits of all the Gonzagas. — The *Appartamento della Illustrazione* was altered under *Marie Theres* by *Gas. Parmesan* (p. 14'). In the last room is the bed used by *Eugene Beauharnais* 1812. The adjoining Sala dei Fiumi is embellished with allegorical figures of the rivers near Mantua, by *Giorgio Vasari* (1716). In front of it is the new Giardino Penzile, or hanging garden. — The Sala delle Lodigiane has ceiling paintings of the signs of the zodiac, by *Leo Gatti* da *Forlivo*; the mural decorations date from 1612. — The *Appartamento della Illustrazione*, altered for *Joseph II.* in 1783 by *Paolo Fassi* has been tastefully decorated by the Austrian artists *And. Menni* and *G. B. Maroni*. On some of the walls are painted scenes (by *Pa. Campi*) of the tapestry brought hither by *Marie Theres* from the church of *Santa Barbara*. The tapestry itself (copies of *Raphael's* tapestry in the Vatican) is now in Vienna. *Napoleon I.* once slept in the first room. — The *Piccola Sala dei Uomini di Giuda* contains unimportant paintings and two portrait busts by *Baratta*. The *Appartamento della Gioia*, built by *And. Viani* under *Vincenzo I.* (1581-1612) is at present empty. — The *Appartamento della Pace* consisting of the four little chambers of *Isabella d'Este* is interesting for its early Renaissance decorations, still in admirable repair. We observe here particularly the intricate, the beautiful relief on the marble door, and the delicate ceiling painting. The motif of the princely 'non age non meta' appears several times. The corner room commands a charming view of the new neglected garden and of the Lago Inferiore. In the last room are some remains of the old fresco from the Sala delle Lodigiane (see above). — The sumptuous Sala dei Reali (room of mirrors) is embellished with frescoes by pupils of *Giulio Romano*.

We now pass through the *Appartamento di Tosa*, some of the richly decorated rooms of which are in sad disrepair. Sala di *Isabella*, formerly a banquet room. Sala del Giuramento, with a (restored) fresco of *Lodig. Gonzaga* p. 236; recalling the allegiance of the people. Sala dei Climali, with charming stucco ornamentation by *Pa. Fontana* and a view of the *Cavallo di Oro*. Sala dei Duoi, Lago Inferiore, and Lago di Mantua. Sala dei 7 reati di *Giulio Cesare*, so called from the series of nine paintings by *Andrea Mantegna*, now at Hampton Court; two rooms with a great grotesque adorned by a loggia and the old hanging garden). Sala dei Quattro, with a ceiling painting by *Giulio Romano*. Sala di *Verga*, with frescoes by *Giulio Romano* (partly restored in 1866), and 'Sala dei Reali', tastefully decorated in the style of the ancient rooms. — The *Galleria delle Musee* at one time occupied by the natural history museum, retains traces of the old ceiling, painted by *Giulio Romano*. In

overlooks the *CAVALLERAZZA*, or tournament-yard, with its twisted columns, also designed by *Giulio Romano*. — We are finally conducted to the *DWARS' APPARTAMENTO* (*Appartamento dei Duchi*), adapted to the size of their inmates. — The *SALON DELLA ARMIATA*, the meeting-place of the council of Mantua convened by *Pinco II.* in 1459, and afterwards an armory, is not usually shown.

The vaulted passage near the N.E. end of the *Piazza Sordello* leads to the right to the *Piazza Castello*, in which rises the *Castello di Corte* (Pl. D, 2), the old castle of the *Gonzagas*, built in 1395-1409 by *Bartolino da Novara*. The castle now contains the *Archivio Notarile* and the *Archivio di Stato*.

The *Notarial Archives Office*, reached by the staircase on the left, is open during office-hours only (9-4; Sun & holidays 9-12). Most of the frescoes by *Andrea Mantegna* which once adorned this part of the castle are obliterated, but those in the "CASA DELLA SPOSA" (first floor), which are among his finest creations, were badly restored in 1844. Three scenes on the entrance-wall represent *Lodovico Gonzaga* meeting his son *Francesco* (afterwards cardinal) on his return from Rome. Above the door is a tablet with an inscription, borne by beautiful "Putti with butterflies' wings." On the other wall is the Family of the *Gonzagas* with their court: on the left, *Lodovico Gonzaga* with his wife *Barbara*. On the ceiling are portraits of Roman emperors in grisaille; in the spandrels are small mythological scenes; and in the centre is an illusive painting of an apparent opening, through which *Cupid* and girls pass down into the room. This last was the model for all subsequent illusive paintings of the kind.

The upper rooms, now occupied by the State Archives, were used by the Austrians as a prison for political prisoners.

In the little *Piazza Santa Barbara*, to the right of the *Piazza Castello*, and belonging to the same imposing pile of buildings, is the church of *SANTA BARBARA* (Pl. D, 2), a handsome Renaissance building by *Giov. Batt. Bertano* (1565). Over the high-altar, the Beheading of *St. Barbara*, by *Dom. Brusaporci*. By the same master are the angel-musicians on the wall to the left and the angels with torches on the right.

To the N.W. of the *Piazza Sordello* is a vast space, planted with trees and bounded by the *Lago di Mezzo* on the N. (drill-ground), called the *PIAZZA VIRGILIANA* (Pl. C, 2), with a handsome arena, the *Teatro Virgiliano*, beyond which, from the parapet towards the *Lago di Mezzo*, a view of the Alps is obtained.

The vaulted passage on the S.E. side of the *Piazza Broletto* (p. 237) leads to the new *PIAZZA DANTE ALIGHIERI* (Pl. C, D, 3), with a monument of *Dante* (1871). To the right in this square is the —

*PALAZZO DEGLI STUDI* (Pl. C, 3), built in 1763, now containing the *Library*, the *Archivio Storico Gonzaga*, and the "MUSEO CIVILE," which includes a number of interesting antiquae, from *Sabbioneta* (p. 241), etc.

The museum occupies a long gallery on the first floor. By the entrance, 1. Bust of *Euripides*; 2. *Julia Domna*; 3. *Torso of Minerva*; 12. *Marcus Aurelius*; 13. *Leda*; 14. *Sarcophagus with Medea in relief*; 20. *Faustina* (given by *Mantegna* to *Isabella d'Este*); 26. *Torso of Erce* (Greek); 27. *Antoninus Pius*; 31. *Greek tomb-relief, funeral supper and sacrifice*; 33. *Female torso*; 37. *Hadrian*; 38. *Domitian*; 42. *Satyr and Nymph* (Greek); 46. *Matidia*; 55. *Sarcophagus relief, destruction of Troy*; 56. *Fragment of*

a Greek altar; 83, 82. Tiberius; 88. Sarcophagus-reliefs (marriage, sacrifices, and barbarians before an emperor). — In the adjoining room, on the right, the so-called 'Seat of Virgil' and inscriptions. We now return to the hall. End-wall, 145. Greek tomb-relief (mutilated). Side-wall, 101. Attic tomb-relief; 163, 164. Bacchic reliefs; 171. Sarcophagus-relief, Eudymion; 172 Lid of sarcophagus; 174. Relief with attributes of Jupiter; 180. Torso of a warrior (Greek); 188. Fight between Romans and Gauls; 187 Sarcophagus relief, vintage (both freely restored); 188, 190. Roman portrait busts; 192. Marcus Aurelius as a boy wearing the cap of the Gall; 204. Torso of Venus; 219. Flute-playing Satyr; 200, 718. Greek tomb-reliefs. — Entrance-wall 203. Head of Aphrodite; 207. Homer; 208. Greek tomb-relief; 218. Sarcophagus-relief, Venus and Adonis; 228. Mass as Caryatide; 233. Lucius Verus. — In the centre 170. Sleeping Cupid (modern); 193. Torso of Venus on an altar with Bacchic figures; 210. Apollo, a marble copy of a Greek bronze of the 6th cent. B.C.; below, reliefs of Cupids; 220. Attic sepulchral urn; 207. Youthful Hermes (portrait statue).

The building on the S.E. side of the Piazza Dante, erected in 1767, but with a modern façade (1890) in place of the original classical façade by Glia. Piermarini, accommodates the *Reale Accademia Virgiliana di Scienze e Belle Arti* (Pl. D, 8), founded by Maria Theresa, and the unimportant *Museo Patrio* (entr., *Via dell' Accademia* 25, fee  $\frac{1}{2}$  fr.).

On the ground-floor are inscriptions, mediæval and modern sculptures (busts of Francesco II and Spagnoli, general of the Carmelite order), prehistoric antiquities, etc. — On the first floor are frescoes from Eastern churches, paintings, old plan of Rome (16th cent.), die-stamps from Mantua, Bessolo, Guastalla, Monferrato, etc. In the end-wall of the last room is an early 'Work by Rubens, cut into two parts, representing the Gonzaga family adoring the Trinity.

Near the Porta Pusterla is *San Sebastiano* (Pl. B, 4; no admission), the earliest Renaissance church built in the shape of a Greek cross, erected in 1469 from the designs of Leon. Batt. Alberti.

Outside the gate is the 'Palazzo del Tè' (Pl. A, B, 5; constructed from Tejetto), erected as a country-house for Frederick II. in 1525-36 by Giulio Romano, and decorated with frescoes and grotesques from his designs by Fr. Primaticcio, Benvenuto da Roccia, Rinaldo Mantovano, and others. Morning light best for the main rooms. The palace now belongs to the town and part of it is lot; entr. by the N. door (visitors ring, fee 1 fr.).

**ANTICAMERAS**, to the right of the entrance, Sun and Moon, modern mural decorations. In the two anterooms are the arms of the Gonzagas and scenes from Ovid (much defaced). 1st Room (*Sala del Cavall*) to the left, the favourite horses of Duke Frederick Gonzaga. — 2nd Room (*Sala di Psiche*), 'Myth of Psyche and Bacchanals' (the latter restored, the upper paintings are in better preservation). Opposite the entrance, Polyphemos. *Princ. Paint* (1538) assisted in the decoration of this room. — 3rd Room (*Camera delle Medaglie*) in the lower oval, Fishing, Marketplace, Gladiatorial combats, etc. On the ceiling, representation of the soul's (in relief), etc. — 4th Room (*Sala di Fetonte*), with beautiful 'Stucco Ornamentation and imitations of ancient busts, by Primaticcio (1528), Fall of Phaëton, and many smaller pictures. Then a fine open *Loggia* (*Grande Atrio*), History of David (1588-84). — 5th Room (*Sala degli Stucchi*), with a frieze by Primaticcio (King Sigismund entering Mantua in 1480, p. 208), and stucco figures of Hercules and Mars. — The 6th Room (*Sala di Cesare*), *Princ. of Paul*, by Primaticcio. — 7th Room is the *Sala de' Signori*, entitled by Vesart, with walls fantastically adapted to the painting, which was executed chiefly by Rinaldo Mantovano (1688), but has been much restored

(representing the Fall of the Giants, figures 14 ft. in height). Lastly several *Cassius*, with charming Raphaelite decoration, and an oblong bath-room with shell-ornamentation.

On the other side of the neglected garden is the *Cosmo della Grotta*, with its exquisite little rooms and its grotto enclosing a small garden.

*Giulio Romano's House* (Pl. B, 4) is No. 14, Via Carlo Poeta. The *Pal. di Giustiniani* (No. 7; opposite), with its colossal *Hermes*, was also built by him.

From Mantua to Cremona, see p. 192.

Tramways to *Verona* (p. 192), to *Asolo*, to *Castello*, and to (36 M.) *Padova* (p. 193). The last-mentioned line passes (19½ M.) *Sabbioneta*, which, under *Vespasiano Gonzaga* (d. 1591), general of Charles V. and Philip II., became the model of a small princely residence town of the Renaissance period. It was well fortified and had broad, straight streets, libraries, printing offices, etc. Faded traces of the former splendid linger in the *Museo* formerly the *Palazzo Ducale*, with frescoes and stucco embellishments by *Alberto Cavalli*, and in the *Casale del Giardino*, the summer-palace, charmingly decorated within by *Bern. Campi* of *Cremona* and others. Adj. to the latter is the *Galleria*, or former museum of antiquities. The *Theatre*, built in 1685-90 by *Vinc. Scamozzi*, follows the general plan of a stately theatre (comp. p. 245). In the handsome *Chiesa dell'Annunziata* is the tomb of *Vespasiano Gonzaga*, with a seated figure of the deceased, by *Oliv. Batt. della Porta* and *Leone Leoni*.

From *Mantua* to *Montebelluna*, 69½ M., railway in 2¼-3¼ hrs. (Stops 9 fr. 10, 2 fr. 50, 4 fr. 50 c.). At (26 M.) *Crema* we join the *Verona* and *Brescia* line (p. 245), which we follow to *Legnano* (p. 245).

37½ M. *Montebelluna* (31 ft., *Arco Fontino*), a town of 10,528 inhab., the well-preserved medieval fortifications of which, with their pinnacled walls and towers, amply repay a visit. In the picturesque *Piazza* stands the Gothic Cathedral, with Renaissance door and choir, two side-pieces by *Buonarrotti* (1611 and 1612, retouched), etc. The neighbouring *Pal. del Municipio* is ascribed to *Sanmichele* (p. 224) and contains a painting by *Buonarrotti* in the large hall (spoiled by restoration). Near the *Porta San Rocco* is the *Pal. Farnes*, containing a chapel with the tomb of the Venetian admiral *Foscarini*.

47½ M. *Bate* (40 ft., *Orsoline*, *Alderge Convent*, B. 1-1½ fr.), the ancient *Astus*, is a little town with 30,779 inhab., at the S. foot of the Euganean hills. It contains the extensive, but now ruinous ancestral residence of the House of *Bate* (p. 255), a spacious piazza surrounded with arcades, the *Porta Vecchia* with a clock-tower, the *Museo Nazionale* in the *Pal. Montebelluna* (containing Roman inscriptions and other interesting antiquities), the Cathedral, of elliptical plan with a lofty choir (with a painting by *Tiepolo*), and the church of *San Martino*, with a leaning tower. The *Orto Sarnacchi* commands a view of the Alps, and in clear weather of the *Apennines*. — From *Bate* to *Argenta Padovana*, see p. 255.

50½ M. *Montebelluna*, station on the *Padova* and *Bologna* line (p. 255).

The train crosses the *Po* by an iron tubular bridge beyond (32 M.) *Borgoforte*, an unimportant place dominated by an old castle. — 37 M. *Susana* (Rail Restaurant).

From *Susana* to *Padua*, 77½ M., railway in 1½-2 hrs. (Stops 5 fr., 3 fr. 50, 2 fr. 50 c.). The chief station is (8 M.) *Questello* (4th. *San d'Oro*), a small town near the *Po*, with 11,801 inhab., which from 1685 to 1740 was the seat of a lateral branch of the *Gonzagas*. In the market-place is the bronze statue of *Ferdinand I. Gonzaga* (d. 1657 at *Brussels*), by *Leone Leoni*. From *Questello* to *Appio*, see p. 255. — 37½ M. *Padua*, see p. 255.

From *Susana* to *Verona*, 84 M., railway in 2¼-3¼ hrs. The chief station is (30 M.) *Argenta*, on the *Po*. — 84 M. *Verona*, see p. 255.



42 M. *Gonzaga-Raggiolo*. — 54 M. *Carpi* (98 ft.; *Leone d'Oro*), a town of 22,878 inhab. and an episcopal see, with an old *Palace*, which from 1327 was the residence of the *Pio* family. *Alberto Pio* (1475-1531), a pupil of *Aldus Manutius* and a patron of *Ariosto*, built the handsome *Palace Court* (in the chapel, frescoes by *Bernardino Losco*), and began the *New Cathedral* after plans by *Baldassare Peruzzi* (ca. 1514). In the interior, to the left, a *Christ* by *Bagarotti* (p. 348), two statues by *Prospero Clementi*, and a pulpit of the 11th century. The *Loggia* opposite the cathedral, the *Colonnades*, and the fortifications also testify to the taste and energy of this prince, who was expelled by *Charles V.* in 1525. A street leads from the *Loggia* to the *Franciscan church* of *San Niccolò*, founded in 1493. Behind the palace is the early-Romanesque *Old Cathedral* (*Chiesa Sagra*), of which the choir and tower alone remain. The ancient portal has been inserted in the façade designed by *Peruzzi*.

From *Carpi* to *Correggio* and *Reggio*, see p. 330.

58 M. *Sollara*; 61 M. *Villanova*. — 63 M. *Modena* (p. 347).

### 39. From Verona to Venice. *Vicenza*.

71½ M. *RAILWAY* in 1¾-4 hrs. (fares 15 fr. 50, 9 fr. 45, 6 fr. 5 c.; express 14 fr. 80, 10 fr. 35 c.). Finest views generally to the left. — The 'train de luxe' between *Cannes* and *Vienna* (see p. 20) is available on this section only for through passengers between *Milan* and *Venice*.

*Verona* (*Porta Vesuvio*), see p. 221. The line traverses an extremely fertile district, planted with vines, mulberries, and maize, and intersected with irrigation-trenches. To the left appears *San Michele* (p. 234). — 4 M. *San Martino Buonalbergo* (145 ft.), with the handsome *Villa Musella*, amidst cypresses. — The mineral springs of (7½ M.) *Caldiero* were known to the Romans. Excursion to the *Monti Lessini*, see p. 234. — We next pass *Soave*, once belonging to the *Scaligers*, on the slope to the left, presenting a good picture of a medieval fortified town.

12½ M. *San Bonifacio* (p. 284). On a hill to the N. is *Monteforte Aroli*, 3½ M. to the S., was the scene of the battles of 15-17th Nov., 1796, between the Austrians under *Alvinczy* and the French under *Bonaparte*, *Masséna*, *Augereau*, and *Lannes*. — 16 M. *Lonigo* (steam-tramway to the village, 4½ M. to the S.E., see p. 234). To the right appear the *Monti Berici*, a chain of volcanic hills, with large quarries worked from antiquity to the present day. — 20 M. *Montebellio Vicentino*. The handsome château belongs to *Count Arrighi*. Beautiful view towards the mountains (left); on a hill, the ruined castles of *Montebellio* (p. 247). Then (26 M.) *Favaronella* (steam-tramway to *Valdagno* and to *Arzignano*, see p. 246). — 30 M. *Vicenza*.

*Vicenza*. — *Hotels*. *ROMA* (Pl. a; B, 5), *Corso Principe Umberto*, near the *Porta Castello*, with trattoria, R. 3, ann. 1½ fr. — *THE GARDIAN* (Pl. c; B, 3), good, though unpretending, *GRAN PARISI* (Pl. b; B, 5), R. 3, ann.



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Recurve . 63

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$\frac{1}{2}$  fr., both in the narrow Contrada delle Due Rode; Cavallazzo (Pl. 4, C, B), Piazza delle Biave, quite oversteering. — *Frattiera del Salvatore*, with rooms at 3 fr., see p. 242.

*Café*. Geroldi, Piazza de' Signori; *Restorante*, in the Corso.

Out from station to town 10 s. (at night, 1 fr.); but be  $1\frac{1}{2}$  each additional hr. 1<sup>st</sup> fr., trunk 20 s.

Post & Telegraph Office (P. C. B.), in the Corso.

Chief sights (1 day) Corso Principe Umberto and Piazza de' Signori with the Basilica Palladiana (p. 244); Palazzo in the Contrada Porta and Contrada Giacomo Zanella; Teatro Olimpico (p. 245); Museo (twice (p. 244)). In the afternoon *Madonna del Monte* (p. 246) and *Rotonda* (p. 246). — The *Festa della Sma*, a popular festival, takes place on Sept. 1st.

Vicenza (106 ft.), the ancient *Viratim*, capital of a province and see of a bishop, with 43,703 inhab., lies at the N. base of the *Monti Berici* (p. 242), on both sides of the *Bacchiglione*, at its confluence with the *Adige*. Although closely built, the town possesses many interesting palaces, to which, with the picturesque environs, a short visit may profitably be devoted.

Vicenza, like most of the larger towns of N. Italy, boasted in the 15th cent. of a school of painters, which, though it was strongly influenced by Mantegna (born here in 1431, but native in Padua and Mantua alike), and never produced masters of the highest rank, yielded results of considerable importance. The earliest master of note was Giovanni Speranza, who, however, was soon surpassed by Bartolomeo Montagna (ca. 1460-1525). The gallery and the churches (Cathedral, Santa Corona) of Vicenza contain works by the latter. His compositions are strongly realistic, and he shows a predilection for muscular figures, and for colouring of a rich brownish tint. His drapery is ungraceful but, like that of Dürer, boldly defined. His son Benedetto Montagna, was unimportant, but his contemporary Giovanni Battista, nicknamed *Marconino* (ca. 1510) resembling the Venetians both in conception and colouring, ranks as the second master of note. His chief works are the *Flight* in the Museum (p. 246), and the *Madonna of San Rocco* (p. 246). In the 16th cent. Vicenza lost its importance as a school of painting, but attained a high reputation in the province of Architecture, having given birth to Andrea Palladio (1518-80), the last great architect of the Renaissance, the chief sphere of whom operations was his native town. By his study of the antique in Rome he was enabled to effect a revival of what may be termed the ancient language of forms, and he made it his endeavour to exhibit in his buildings the organic connection between the different members. The chief characteristics of his school consists in a studious adherence to impressive simplicity of form, and a very sparing indulgence in the lavish enrichments in which the early Renaissance was too apt to revel. His finest churches are at Vicenza (comp. p. 207) but his most numerous palaces are at Vicenza, to which they impart a uniform and handsome appearance.

We enter the town by the W. gate, *Porta del Castello* (Pl. B, B). Immediately to the right, on the S. side of the narrow Piazza del Castello, is the *Palazzo Giulio Porto*, formerly called *Casa del Diavolo*, a large unfinished palace by Palladio, with two stories united by a row of Corinthian columns with a rich cornice. To the left rises a monument to Geroldi by Ferrari, erected in 1887.

Near the statue, at the beginning of the Corso Principe Umberto, which intersects the entire town, lies the *Palazzo Bonin*, by Vinc. Scamozzi. On the right, opposite the church of *San Filippo Neri* (Pl. B, B, 1719), stands the *Palazzo Lucht* (18th cent.). — The *Strada Lucht*, the next cross-street on the right, leads to the

**Duomo** (Pl. B, 3), consisting of a broad and low Gothic nave with wide vaulted arches, side-chapels in place of aisles, a Renaissance choir, much raised, and dome, and a crypt of the 18th century. In the 4th chapel to the left are frescoes and a Madonna with saints by *Bart. Montagna*, in an old frame; in the 5th to the right is a Death of the Virgin by *Lor. Veneziano* (1366). — To the right in the piazza is the *Vescovado*, or episcopal palace, with a façade of 1819; the court to the right contains an elegant little early-Renaissance arcade by *Tomm. Fromentone* (1484). The piazza is embellished with a *Statue of Victor Emmanuel II.*, by *Benvenuti*, erected in 1880.

We continue to follow the *Corso*. On the left is the Gothic *Palazzo Thiene*, and farther on, beyond the *Contrada Pozzo Rosso* (p. 246), is the *Pal. Braschi* (usually known as the *Casino Vecchio*), two Gothic edifices of the 15th century. On the right, beyond the *Contrada Cavour*, is the handsome *Palazzo Porto* (formerly *Pal. Trivisino-Boston*), by *Scamozzi* (1588-1582).

The *Contrada Cavour* leads to the handsome **PIAZZA DE' SIGNORI**, with two columns of the Venetian period. Here rises the *Basilica Palladiana* (Pl. C, 2, 3), with its grand colonnades in two stories, the lower Doric, the upper Ionic, surrounding the *Palazzo della Ragione* (town-hall), an earlier building in the pointed style. These colonnades, begun in 1549 but not finished until 1614, are one of *Palladio's* earliest works. On the first floor is a large hall with a finely vaulted wooden roof (not always open). The slender red brick tower is 265 ft. in height. Adjacent, at the corner of the *Piazza della Biava*, is the *Tribunale*. — Opposite the Basilica is the unfinished *Loggia del Capitano* (p. 250), also by *Palladio* (1571), overlaid with plastic embellishments; it now belongs to the Municipio. Adjoining it on the right is the *Monte di Pietà*, erected in 1704 for the *Biblioteca Bertoliana*, by *Ant. Muttoni*. — By the Basilica rises a *Statue of Palladio* in marble, by *Gajaani* (1859).

We return to the *Corso*, in which, to the left, beyond the *Contrada Giacomo Zanella* (p. 246), are the *Pal. De Schio* (Gothic, with early-Renaissance portal) and, at the end of the *Corso*, the *Casa di Palladio*, the façade of which was once painted (1566). We next reach, on the right, in the *Piazza Vittorio Emanuele*, the —

**Museo Olvise** (Pl. C, 2), established in the *Pal. Chiericati*, one of *Palladio's* finest edifices, seriously injured in 1848, but restored in 1866 (open daily 11-2, free; 3-11 and 2-4, fee 1/2-1 fr.).

**GROUND FLOOR:** Roman antiquities from an ancient theatre. — The **UPPER FLOOR** (entr. to the left in the court) contains the *Pinacotheca*. Antechamber. End-wall to the left no number, *Popele*, Madonna on the terrestrial globe; 2. *Jac. Bassano*, Senators before the Madonna; opposite, no number, *Strad*, Christ in the house of Simon the Pharisee. The cabinets contain ancient terracottas and bronzes, mediæval coins, etc. — **Room 1:** (right), *9. Van Dyck*, The four ages (an early work). — **Room II.** Entrance-wall, *10. Fittini* (?), Resurrection of Christ; opposite, *12. Paolo Veronese*, Madonna and two saints (injured). — **Room III.** Entrance-wall, *Antonello da*

*Messias*, 16. Portrait (copy), 17. *Bees Homo*; 18. *Cena de Conceptione*, Madonna in an arbour, the earliest signed work of this master (1486, tempera, injured); opposite, 31. *Mourning* (here attributed to *Amberg*), Portrait (injured); 3. *Mourning*, Crucifixion, with saints and monks (studies-pieces?); farther on, 23. *Paolo da Venezia*, Altar-piece (1533). — Room IV contains the chief works of the Vicenza School. *Montagna*, "2. Madonna enthroned, with four saints and angel-musicians, below is a predella; 3. Adoration of the Child, both early works (ca. 1480), in tempera; 5, 6. Madonnas; 8. Presentation in the Temple; 17. Madonna between SS. Onuphrius and John the Baptist, *Buonconsiglio*, 21. St. Catherine, "22. Pieta, an early work in tempera, very impressive; 23. *Speranza*, Assumption of the Virgin. — V. Room. Portraits. — The following rooms contain engravings; in the last but one, modern glass from Murano; in the last, drawings and manuscripts of Palladio, etc., and coins. — On the other side of the entrance are rooms with inferior pictures. — The *Museo del Museo Civico* contains valuable fossils (a fish, a palm, a crocodile, etc.), most of them found near Vicenza.

In the vicinity is the "Teatro Olimpico (Pl. C, 2; custodian to the left, behind the theatre, Contrada Teatro Olimpico No. 987; fee  $\frac{1}{2}$  fr.), begun by Palladio in 1579, completed in 1584, after his death, by *Scamozzi*, and inaugurated by the performance of the 'Oedipus Tyrannus' of Sophocles. Palladio adhered generally to the precepts of Vitruvius as to the construction of ancient theatres, but the building is far from being a mere imitation. The auditorium rises in thirteen semi-oval tiers, while the orchestra and the two-story stage lie 5 ft. below the level of the seats. The three door-openings at the back of the stage afford views of ascending streets, in curiously deceptive relief.

The Contrada di Santa Corona, diverging just before the E. end of the Corno, leads to the Dominican church of Santa Corona (Pl. C, 2), a Gothic brick edifice of 1280-1300, with a plain façade.

Entrance-wall: faded fresco by *Speranza*, Madonna della Misericordia; 2nd altar on the left, Five saints by *Bort. Montagna* (in rich Renaissance frame), beside it, Angels by *Speranza*, frescoes; 4th altar on the left, Madonna of the 14th cent., with angels by *Fogelino* (ca. 1530), beside it, two saints, in fresco; 5th altar, "Baptism of Christ by *Giovanni Bellini*, in a fine frame, a late work and one of the finest productions of the master (about 1501?). Chapel to the right of the choir, two fine Gothic mural monuments (15th cent.).

The Contrada Santo Stefano, opposite, a little to the right, leads to Santo Stefano (Pl. C, 2); in the left transept, *Pulmo Vecchio*, "Madonna with St. Lucia and George, an admirable example of his middle period (best light in the morning).

Opposite, to the left, in the Contrada Giacomo Zanella, stands the unfinished Palazzo Thiene (now the Banca Popolare), the front designed by Palladio (1558), the back part facing the Contrada Porti, being an early-Renaissance structure. Opposite to it rises the imposing Palazzo Porto-Barbarano (Pl. B, C, 2), by Palladio (1570), and farther on, to the left, are the Gothic Pal. Porto, with an attractive early-Renaissance portal of 1481, and two Palazzo Colisani, of which one is Gothic with a fine colonnade and staircase, the other by Palladio.

We now follow the Contrada di Riale to the W. to the Contrada San Lorenzo, at the end of which, in the piazza of the same name, stands the fine Gothic church of San Lorenzo (Pl. B, 2; 1280-1344), containing the tomb of *Bart. Montagna* (p. 243) and the Renaissance mural monument of *Leonardo Porio* (d. 1582). — In front of the church is a *Statue of Giacomo Zanella* (1820-88), the poet, by G. Spazzi (1893).

In the S. part of this street, known as the Contrada Pozzo Rosso, is (left) the *Palazzo Valmarana* (Pl. B, 2), by Palladio (1566).

In the W. part of the town is San Rocco (Pl. A, 3), with a high-altarpiece by *Simone Tintoretto*, "Madonna enthroned with St. Sebastian, Bernard, Peter, and Paul, remarkable for its fine colouring (1602).

The route to the pilgrimage-church of Madonna del Monte on Monte Basso (omnibus, 50 c.) is either through the Porta San Giuseppe (before passing through which we observe the *Ponte San Michele*, Pl. C, 3, crossing the Retrone, by Palladio); or to the right from the railway station, past the *Villa Arrigoni* (Pl. C, 4) and across the railway, to the arcade leading to the church. This passage, 715 yds. long, was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. At the cross-roads (Pl. C, 5) a fine \*View is obtained of the town and the Venetian Alps. The church of Madonna del Monte (Pl. C, 6), a little farther up, rebuilt in 1668 by *Ag. Borella*, is in the form of a Greek cross with a dome. The present left transept was the original church (1428); over the altar to the right of the high-altar: *Bart. Montagna*, \**Plotà* (1500), one of this master's chief works. The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *P. Veronese* (1572), torn to pieces in 1848, but restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the right of it is *Il Genio dell' Insurrezione*, a statue dedicated to them by the municipio of Vicenza. Adjacent is the *Trattoria del Belvedere*.

From the above-mentioned cross-roads a road leads to the E. along the hill (comp. Pl. C, D, 5), from which a (2 min.) foot-path diverges to the right, passing the *Villa Foggiano* and the *Villa Valmarana* (with frescoes by Tiepolo), to the famous, but now dilapidated \**Rotonda* (now the *Villa Zanini*), which lies 10 min. farther on, at the E. base of the Monti Berici. It is a square building with Ionic colonnades surmounted with pediments. In the centre is a circular domed hall. Visitors are generally admitted (except on Sun.) by the door of the farm, to the right of the main entrance (knock; fee 1/2 fr.). — The return is best made by the same way as the arrival.

The *Cimitero*, to the N.E. of the town (through the Borgo Scarola, Pl. D, 1), contains the tomb of Palladio (d. 1580).

FROM VICENZA TO MONFALCONE, 26 M. Steam Tramway to Valdagno, 20 M., in 3 hrs. ( fares 2 fr. 40, 1 fr. 20 c.), starting near the railway-station (Pl. A, 3). Principal stations 8 M. *Fiumicino* (p. 242); 7 M. *Montebelluna Maggiore*

(285 ft.; Alb. Ross d'Oro), with the imposing Villa Cordellina (frascos by Tiepolo; to the right), commanded by two ruined castles; 3 M. San Vittale, whence a branch-line runs to Ardigò (20 M. Valdagno 670 ft.; Alb. Alpi), a small town with 2500 inhabitants. — Hilty road thence (8 M.; diligence thrice daily in 1 hr. 10 min.) to the finely situated chalybeate Baths of Recoaro (1440 ft.; Oltrapiù, pens. 8-12 fr.; *Sanic Stabilmanto*, at the springs; *Fortuna*, *Frederico*, *Gravio*, *Genova*, in the town), visited annually by 7-8000 persons in the season (June-Sept.). Mountain-towns: from the *Stygia* Compagnie of the I. A. C., 8 hrs. to the N.W., to (2 hrs.) *Vallera* (see below), the *Pasubio* (7815 ft.), the *Cornetta* (8280 ft.), the *Cime della* (7187 ft.), etc. — A good road (comm. to Rovereto, p. 18) leads from Recoaro over the *Passe Ron* (2200 ft.) to (8 M.) *Valli del Signor* (see below).

A RAILWAY (20 M., in 1 hr.; fares 3 fr. 30, 2 fr. 40, 1 fr. 50 c.) runs from Vicenza to the N. by (8 M.) *Ducelle* and (14 M.) *Pinone* (Alb. della Luna), with a station containing frascos by P. Veronese, to *Schio* (605 ft.; *Cross d'Oro*, near the cathedral, S. from 1½ fr.), a town with 18,524 inhab. and extensive wool factories, the largest of which is the *Lanificio Rossi*. Sign. A. Road (d. 1878; statue in front of the factory) founded a workmen's colony, rebuilt the church of *San Antonio Abate*, and erected the figure of a Weaver (by *Monteverde*). The cathedral of *San Pietro* is of the 15th century. The cemetery is worthy of a visit. Schio is a good starting-point for excursions. — From Schio a steam-tramway runs N. to (12 M.) *Arziera* (1185 ft.; Alb. Bortolani), the chief place in the *Val d'Adige*; another to the W. to (8 M.) *Ferrateleone* (820 ft.).

The *Hienno* to *Novara* from Vicenza skirts the mountains, viâ (11 M.) *Mole* (820 ft.) and (15½ M.) *Schio*, to (18½ M.) *Ferrateleone* (see above), thence it ascends the valley of the *Legna*, viâ (21½ M.) *Valli del Signor* (1145 ft.; see above), to the (28½ M.) *Piano delle Fugasse* (3220 ft.), the boundary between Italy and Tyrol; and finally descends the valley of the *Adige*, viâ (34 M.) *Vallera* (2635 ft.; inn), to (45 M.) *Recoaro* (p. 18). From Vicenza to *Treviso*, see p. 41.

Between Vicenza and Padua are (34½ M.) *Lerino* and (40 M.) *Polina di Grandon*. To the S., the *Monti Euganei* (p. 352).

49 M. Padua, see p. 248. From Padua to Venice viâ *Fusina*, see p. 256.

To the left, as the train proceeds, are seen the distant Venetian Alps. At (52½ M.) *Ponte di Brenta* (45 ft.; p. 256) we cross the *Brenta*. — 58½ M. *Dolo* (26 ft.; p. 256). — Near (61 M.) *Marano* a canalized arm of the *Brenta* is crossed. To the left is the Venetian advanced fort of *Carpineto*.

66 M. *Mestre* (13 ft., *Railway Restaurant*), a town with 11,625 inhab., is the junction for the lines viâ *Treviso* and *Udine* to *Pontebba* and *Vienna* (R. 6) and to *Gorizia* and *Trieste* (R. 43a), for the line viâ *Portogruaro* and *Monfalcone* to *Trieste* (R. 43b), and for the steam-tramway to (8½ M.) *Malconenta* (p. 256). — *Venice*, rising from the sea, now comes into view. The train passes *Port Maighera* on the left, and reaches the *Barron* (222 arches of 80 ft. span; length 2½ M.) by which the train crosses the *Laguna* in 5 minutes.

71½ M. Venice, see p. 258.



## 40. Padua.

**Railway Stations.** 1. *Principal Station* (Pl. D, 1; Restaurant, 40).  $2\frac{1}{2}$  D  $3\frac{1}{2}$  fr.), outside the *Barriera Massini*, 1 M. from the *Piazza Cavour*, for the Verona-Venice (R. 33), Padua-Bassano (R. 41), and Venice-Bologna (R. 49) routes. — 2. *Stazione Santa Sofia* (Pl. E, 3), for the lines to Padua and Venice (p. 202), to Pieve, and to Conselve and Bagnoli.

**Hotels.** *Grand Hotel Savoy & Capon d'Oro* (Pl. A, D, 4), *Piazza Cavour*, R. 3-4½, ann. ½-1 fr., with restaurant, variously spoken of; *"Patti Stella d'Oro"* (Pl. B, D, 3), *Piazza Garibaldi*, with restaurant, R. 2½-4, B. 1½, 40; *S. D. 4*, ann. 1 fr. — *Albergo & Trattoria al Paradiso* (Pl. C, D, 3), *Piazza Garibaldi*, R. 1½, fr.; *Albergo Ristorante alla Stazione* (Pl. d, C, D, 1), 2 min. from the principal station, R. 2 fr., unpretending.

**Cafés.** *"Adriatico"* (Pl. C P, D, 4), near the *Piazza Cavour*, an imposing edifice with marble halls and columns, open all night; *Pasta*, opposite *Pedrocchi's*, *Venezia*, *Piazza della Unità d'Italia*, *Quaranta*, at the corner of the *Piazza Garibaldi* (Pl. D, 3). — **Restaurants** at the hotels (see above); *Marina*, *Via San Cassiano*, near the *Via Otto Febbraio*, moderate (rooms to let); *Stoppo*, at the *Ponte Altinate* (Pl. D, 3); *La Bottega* (Pl. C, 1), open-air restaurant with a summer-theatre (30 c.) on the balcony behind the *Barriera Massini*. — **Wine** at the *Pianchettini Fratelli Fumani*, *Via Turchia*, behind *Pedrocchi's*, with cold viands.

**Omnibuses** with one horse to or from the station 1 fr., baggage 10 c., 1 hr. 1½ fr., each additional hour 1 fr.; drive in the town 50 c. at night 25 c. more.

**Tramway** (10 c.) from the main station through the principal streets to *Bassanello* (comp. Pl. C, 6). — **Omnibus** (10, at night 30 c.) from the main station to the *Piazza Cavour* (Pl. D, 4).

**Bookeller** *Libreria del Università*, in the University (p. 210). — **Post & Telegraph Office** (Pl. D, 4) near the *Piazza Cavour*, opposite *Pedrocchi's*.

**Chief Attractions** (1½ day). 1st Day. Morning *Piazza dei Frutti* and *Piazza delle Erbe*, with the *Palazzo* (p. 207), *Piazza dell'Unità d'Italia* (p. 210), *Piazza del Santo*, with the church of *Sant'Antonio* (p. 214), *Stato Civile* (p. 208). Afternoon *Arco del Santo* (p. 212), *Cappella San Giovanni* (p. 212), *Botanic Garden* (p. 214), *Santa Giustina* (p. 214). — 2nd Day. *Adriatico* (p. 210), *Arco del Santo* (p. 212), *Arco del Santo* (p. 212).

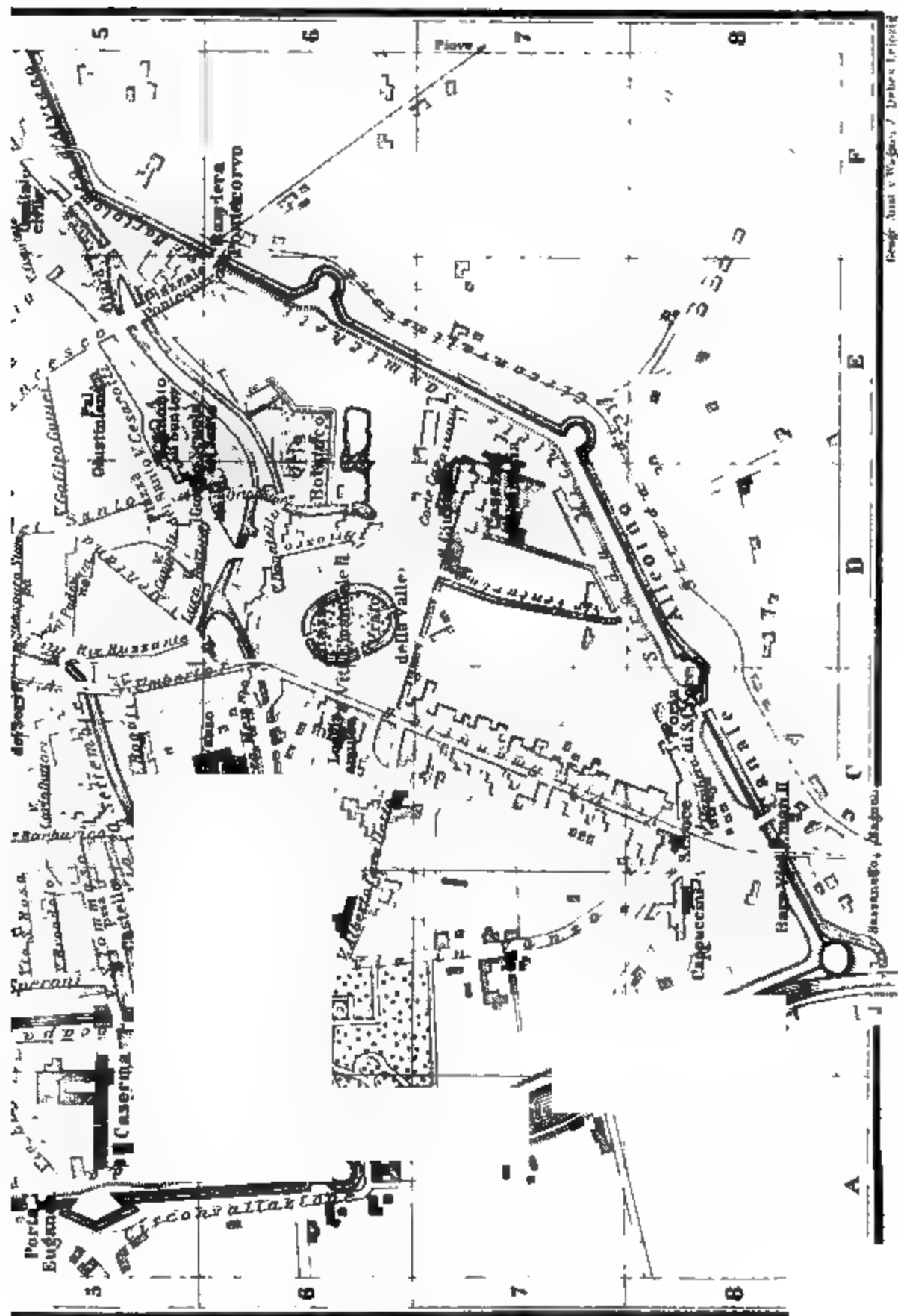
**Padua** (40 fr.), Ital. *Padova*, Lat. *Pativium*, the capital of a province and see of a bishop, with 81,142 inhab., lies on the *Adriatic*, which flows through it in several branches. Its tortuous streets are generally flanked with low and narrow 'Portici' or arcades, but some of the chief thoroughfares have been widened by the removal of the portici. The outer quarters consist largely of gardens. Some of the numerous bridges over the different arms of the river date from the Roman period. Excellent drinking-water is brought from the neighbourhood of *Duoville*, in the *Euganean Hills*.

**Padua** traces its origin to *Antenor*, the mythical King of *Troy*, brother of *Priam*, and under *Augustus* was the wealthiest town in Upper Italy. All the ancient monuments were afterwards destroyed during the immigration of the barbarian hordes. In the middle ages the town sided with the *Goths*, and in 1118 it appointed *Jacopo da Carrara* to the signoria. The princes of this family were much harassed by the *Scaligeri* of *Verona* and the republic of *Venice*, and at length succumbed in 1406, when *Padua* was annexed to *Venice*. The *University*, founded by *Bishop Ottaviano* in 1222, and attended by *Emperor Frederick II.* in 1228, rendered *Padua* a very famous seat of learning throughout the middle ages.

In the history of *San Padua* is also an important place, its reputation as the chief seat of Italian learning having attracted many artists. The *university masters* *Giulio*, *Piero*, *Benigno*, *Pro*, *Filippo*, *Luigi*, and *Donatello*









found abundant occupation here. The native artists were introduced to the antique by the classical scholars; and the school of art founded here by *Francesco Squarcione* (1397-1474) exhibits a peculiar doctrinaire character. Squarcione, though not a professional artist, made a valuable collection of works of art during his travels, and caused young artists to make drawings from these models. The austere style peculiar to the Paduan pictures is perhaps due to this doctrinaire training of the artists and to the influence of Donatello. The greatest master of the Paduan school, which materially influenced that of Venice in the 16th cent., was *Andrea Mantegna* (p. 266), who exhibits an almost northern, Albrecht Dürer-like severity of style. The chief work of his early period is in the church of the Eremitani. A distinguishing characteristic of the school is its predilection for richness of decoration, for which Squarcione's collection doubtless supplied abundant models.

From the *Main Railway Station* (Pl. D, 1) we follow the tramway-line through the *Barriera Mazzini* and across the piazza of that name (Pl. C, 2) to the (8 min.) centre of the town. — In the adjoining *PIAZZA PETRARCA* rises a monument to *Petrarch*, erected by the town on 18th June, 1874, the 500th anniversary of his death. — On the N. side of the piazza stand the small, aisleless Church of *i Carmini* and the *Scuola del Carmine* (Pl. C, 2; now a baptistery; sacristan in the cloisters), with sadly-damaged 16th cent. frescoes from the lives of Christ and St. Joachim, Anna, and Mary.

Left of the altar: *Fifteen*, Meeting of Joachim and Anna, executed in 1511, at the same time as the frescoes in the *Scuola del Santo* (p. 263; badly injured); to the left, *Giovanni da Santa Croce*, Birth of Mary, Presentation in the Temple, Purification, and Spasmodic; on the end-wall, *Don. Campeggio*, Birth of Christ and Adoration of the Magi; the others, on the window-wall, by inferior masters. Altar-piece, Madonna and Child, by *Filippo Vecchietto* (?).

Near the *Piazza Petrarca* are the *Ponte Molino* (Pl. C, 3) and a Tower, bearing the (modern) inscription, 'mosto avanzo di nefanda tirannia: Ezzelino croce 1250', which recalls the tyranny of *Ezzelino da Romano* (p. 228). From the bridge the *Via Dante* leads direct to the *Piazza dell' Unità d'Italia* and the *Cathedral* (p. 250).

In the meantime we follow the tramway to the left, traversing the *Via Garibaldi*, from which the *Via Giovanni Cittadella* leads to the left to the *Madonna dell' Arena* and the *Eremitani* (p. 256). The *Via Garibaldi* brings us to the *PIAZZA GARIBOLDI* (Pl. D, 3) and the *PIAZZA CAVOUR* (Pl. D, 4), which, with the neighbouring *Via Otto Febbraio* (Pl. D, 4), now form the chief centre of life and business.

In the *Via Otto Febbraio*, to the left, stands the *University* (Pl. D, 4, about 1800 students), occupying a building called '*Il Bo*', from a tavern with the sign of the ox which once existed in the vicinity. In the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous names and armorial bearings of distinguished '*cives academici*'. Handsome sala.

Opposite are two streets leading to the W. to the *PIAZZA DEI FRUTTI* and the *PIAZZA DELLE ERBE* (Pl. C, 4). At the N.E. angle of the latter is the *Palazzo del Municipio* (Pl. C, D, 4), of the 16th cent., and on the S. side the modern *Palazzo delle Debite*. Between

the two *Piazze* rises the *Palazzo della Ragione* (Pl. C, 4), briefly called the *Salone*, a '*Juris Basilica*' as the inscription records, erected in 1172-1219. The logge were added in 1306. The name '*Salone*' it derives from its great *Hall* on the upper floor, formed in 1420. Entrance, *Via del Municipio* (by the iron gate to the left); fee  $\frac{1}{2}$  fr.

The Great Hall, with vaulted wooden ceiling, is 81 yds. in length, 20 yds. in breadth, and 36 ft. in height. By the entrance-wall are two colossal Egyptian statues of Neith, and the '*Petrone*' or '*Pietra del Vitupero*' (*lapis vituperii et castitatis honorum*), a kind of stone pilory on which defaulting debtors were exposed to the jeers of the populace in the marketplace. The hall also contains a wooden model of *Donatello's* horse in the monument of *Gattamelata* (copied from the ancient horses of St. Mark's at Venice, p. 273). Behind the horse is the tombstone of T. *Livius Salys*, a freedman of the family of the historian *Livy* (p. 392). The walls are adorned with 800 frescoes, painted after 1420 by *Giov. Affricato* and others (much retouched), representing the influence of the constellations and the seasons on mankind. — The logge contain Roman inscriptions and other antiquities.

Adjacent, in the *PIAZZA DELL' UNITÀ D'ITALIA* (formerly *P. de' Signori*, Pl. C, 4), rises the *Loggia del Consiglio*, a fine early-Renaissance work of 1493, consisting of an open arcade above a broad flight of steps, and containing a statue of Victor Emmanuel II. by *Tubacchi*. The interior, by *Biagio Rossetti*, was not completed until 1523-26. In front stands an ancient Column with the Lion of St. Mark (p. 221). — At the end of the piazza is the *Pal. del Capitano*, with a clock-tower, once the seat of the Venetian governor, with a portal by *Falconetto* (1632). Behind is the *University Library* (Pl. B, 4).

The Cathedral (Pl. B, 4), with an unfinished façade, was built by *Andr. della Valle* and *Ag. Rigetto* in 1561-77, in the late-Renaissance style. The Treasury (*Tesoro*) contains miniatures of the 12-15th centuries and handsome ecclesiastical vessels. Adjoining the cathedral on the N. is the *Baptistery*, an elegant brick structure of the 12th cent., adorned with frescoes of 1380, ascribed to *Giusto Padovano* (opened by the sacristan). — In the adjacent *Episcopal Palace* is a hall with portraits of the bishops, painted in fresco by *Montagna*, including a portrait of *Petrarch*. The vestibule and the adjacent library of the Cathedral Chapter each contain an interesting painting by *Scuola* of Venice (1867).

From the *Via Otto Febbraio* (p. 249) a side-street, skirting the S. side of the university, leads to the *Ponte San Lorenzo* (Pl. D, 4). No. 3369 in this street is *Dante's House* (comp. p. 255). In front of it is a mediæval sarcophagus of 1283, known as the Tomb of *Antenor* (comp. p. 248).

A few paces farther on (finger-post, '*al Santo*') is the *Via del Santo*, leading to the right to the (5 min.) *PIAZZA DEL SANTO* (Pl. D, 5).

**Sant' Antonio** (Pl. D, E, S), the sepulchral church of St. Anthony of Padua (b at Lisbon, d 1231; an associate of St. Francis of Assisi), commonly called '*Il Santo*', was begun in 1232, the nave was completed in 1307, and the remainder in 1424. The church was restored in 1749 after a fire and whitewashed in the interior. This unattractive structure is 126 yds. long and 69 yds. broad across the transepts. It has seven domes, heightened in 1424, of which the largest is 125 ft. high.

The modern bronze doors, by *Camillo Balle* (1883), replace the ancient doors of wood. Four rich Gothic niches in the central portal contain statues, by *Ang. Fris*, of St. Francis, Louis of Toulouse, Anthony, and Bonaventura, the chief saints of the Franciscan order. In the lunette above are St. Bernardino and Antonio holding the monogram of Christ, a fresco by *Montagna* (1402).

The interior has recently been repainted. The nave and aisles are borne by twelve pillars, the semicircular choir has eight clustered columns, an ambulatory, and a series of eight chapels. — On the entrance wall, to the right, is the tomb of Ant. Trambetta, with a bronze bust of the deceased by *Alonso* (1892).

**Nave.** On the right and left near the high altar are two altars, with statues of John the Baptist by *Fabio Lombardo* (?), and Christ, by *Fir. de'pinti*. — By the 2nd pillar on the left, 'Monument of *Aless. Cornaro* (d 1608), Venetian general, with six slaves as supporters, by *Sam. Michel* di *Pisano*, and others. By the opposite pillar (2nd on right), the simple and chaste monument of Cardinal *Pietro Bembo* (d 1567), by *Sam. Michel*; by the 4th pillar on the left, monument of the Venetian admiral *Girol. Michiel* (d 1607).

**Great Aisle.** By the 1st pillar, a Madonna enthroned with St. Peter, Paul, Bernard, and Anthony, an altar-piece by *Antonio Bonifazi* of Bergamo. — 1st Chapel on the left, the sarcophagus of General *Gattamelato* (p. 355), and on the right, that of his son, probably by *Bart. Bellomo* of Padua, a pupil of Donatello.

**Great Transept.** *Cappella San Felice*, formerly *San Jacopo*, erected in 1373-77 by *Andrea del Sarto* of Venice, restored in 1773, with a new organ & fine altar of 1608, and 'Procession' by *Alighieri* and *Joe. d'Amico* (1876), chief representatives of the earlier Verona School (p. 228; best light in the afternoon). Behind the altar, a Crucifixion, in three parts. In the lunette above and on the side walls scenes from the legend of St. James.

**Left Transept.** '*Cappella del Santo*', a florid late-Renaissance edifice begun by *Stro. Minio* after *Alonso*'s design (1593) and continued by *Joe. Sansovino* and *Fabrizio* with four columns in front, and two elegant corner pillars with reliefs by *Maffei* and *Fumagalli*. Scenes between the arches are the Evangelists. Walls embellished with nine high reliefs of the 16th cent., scenes from the life of St. Anthony (beginning to the left of the altar): 1. Ordination of St. Anthony, by *Andrea Minio* (1612); 2. Murder of a woman, afterwards resurrected by the saint, by *Giocomo Dentice*; 3. Resurrection of a youth, by *Gerolamo Campagna*; 4. Resurrection of a suicide surrounded by women, by *Joe. Sansovino*; 5. Resurrection of a child, by *Minio* and *Sansovino* (1605); 6, 7. *Fabio Lombardo* (1605); 8. Discovery of a stone in the corpse of a minor instead of a heart, and Cure of a broken leg; 9. Miracle with a glass, by *Don. Maria de Padua* and *Paolo Balle* (1620); 10. St. Anthony causes a child to bear witness in favour of its mother, by *Antonio Lombardo* (1605; beautiful, but somewhat cold and inspired by a study of Greek sculpture). The bones of the saint repose beneath the altar, which is adorned with many votive tablets. Two magnificent silver sandalabra, borne by angels in marble. Beautiful white and golden 'Ornamentation on the vaulting.

**Left Aisle.** Adjoining the Cap. del Santo is the baroque monument of *Caterina Cornaro* (d 1674), 'Dalmatin, deim Crois cum summo potestatis legatus', with two figures as supporters, two prisoners in fetters, and a



life-size statue by *Giusto de' Conti*; in the left is the monument of the jurist *Antonio Rossini* (d. 1466), in the early-Renaissance style, by *Bart. Salimone*.

**CHAPEL.** The marble screen was designed by *Donatello*: on its inner side are twelve reliefs in bronze, from the Old Testament, ten by *Salimone* (1481-83), two (David before the Ark, Judith and Holofernes; the 2nd and 6th to the left) by *Niccolò* (1507). The full-length portrait of St. Anthony, by the exit on the left, is said to be the best likeness. — The High Altar, executed in 1446-50 by *Donatello* and his pupils and removed in 1676 to make room for an altar by *Girol. Campagna*, was restored from a design of *Ornello Betti* in 1893 and adorned with the original sculptures by *Donatello*. Below are twelve charming angels with musical instruments, a fine Deposition in the Tomb (terracotta), and the symbols of the four Evangelists (studio-pieces). On the antependium are a Pietà and four exquisite reliefs in bronze (Miracles of St. Anthony). On the altar and parapet is a bronze crucifix, with the Virgin, the tutelars of Padua, and four other saints. — By the altar is a bronze Candelabrum, 11½ ft. high, by *Niccolò*, with a variety of Christian and heathen representations (1507-16).

**AMBULATORY.** To the left of the Capp. del Santo is the early-Renaissance tomb of the jurist *Raffaello Polacco* (d. 1477). Behind is the *Cappella del Beato Luca Belludi*, with frescoes by *Giusto Padovano* (1663, retouched). Farther on, on each side of the sanctuary, are six national chapels, recently repainted.

The **SANCTUARY** (adm. 3½ fr. for one or more), added to the church in 1680, contains a collection of admirable *"Goldsmith's Work"* of the 15th and 16th cent., including the marshal's baton of *Gottamelata*, a reliquary with the tongue of St. Anthony, a Gothic censor, and a credence plate.

The **SACRISTY** contains mosaics in wood (freely restored) executed from *Squarcione's* designs by *Lor* and *Cristof. da Lendinara*. The marble decoration is by *Bart. Salimone* (1469-72). — The adjoining *Cappella del Cupello* contains some fragmentary frescoes by *Stetto*.

The Gothic **CLOISTERS**, entered from the S. aisle, with their wide and lofty pointed arches, contain many ancient tombstones.

In front of the church rises the equestrian *"Statue of Gottamelata"* (*Erasmus da Narni*; d. 1443), general of the army of the Republic of Venice in 1438-41, by *Donatello*, the first great equestrian monument cast in bronze in Italy since antiquity, completed in 1453.

The **Scuola del Santo** (Pl. D, 5), on the S. side of the Piazza del Santo, the hall of the brotherhood of St. Anthony, is adorned with seventeen frescoes (mostly repainted) from the life of the saint. Three of them are by *Titian* (1511), who had settled in Padua probably in consequence of the depressed state of Venice after the war with the League of Cambrai (1508). Written catalogue. Best light in the afternoon; fee 50 a.

By the entrance, to the right. \*I. *Titian*, St. Anthony giving speech to an infant to enable it to prove its mother's innocence (retouched); II. & III. by *Dom. Campagnolo*; IV. by an unknown early Paduan master; V. by a pupil of *Titian*; VI. by *Geo. Costantini*; VII. & IX. by *Girol. del Santo*; VIII. & X. by *Alipho da Verona*; XI. *Titian*, Jealous husband, who has slain his wife; in the background St. Anthony promises her resurrection to the penitent (injured); \*XII. *Titian*, A youth, who has struck his mother in anger, punishes himself by cutting off his own foot, while the mother calls upon St. Anthony; XIII. & XIV. disfigured; XV. painted in 1776; XVI. also by a later artist; XVII. by *Dom. Campagnolo*.

The adjacent *Cappella San Giorgio* contains twenty-one admirable frescoes by *Jacopo d'Avanzo* (p. 261) and *Allighieri* (1377).

To the right, below, Legend of St. Lucia; above, Legend of St. Catherine; to the left, above and below, Legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi. Battery. Afternoon light best.

To the right of the *Scala del Santo*, at the corner of the *Via Orto Botanico*, is the *Museo Civico* (Pl. D, C), rebuilt in 1881 by *Bollo*, with a fine facade and staircase, containing the civic Library, Archives, and Collections of Antiquities and Paintings (adm. weekdays 9-4, 1 fr., Sun & holidays 9-1, free). Director, *Dr. Monzatti*.

In the Cloisters are columns, friezes, and other remains of a Roman temple, excavated near the *Ca' de' Padrovecchi* (see p. 348); also numerous Roman tombstones, the Monument of the *Volturni* (discovered at *Moncalieri* in 1879), medieval coats of arms, memorial stones, etc.

On the upper floor, to the left, is the *Municipal Picture Gallery*, containing numerous paintings, though few of importance. No. 1215, a *Madonna* by *Romanino*, is the gem of the collection.

We first enter the *Sala dei Caposcuola*. The first two divisions contain Italian paintings of the 15-18th cent., mainly Venetian. — 1st Division: *Stipite of Casa de' Comptines*, *Entombment*, *Francesco Palma*, *Madonna* with saints and worshipping priests, an early work; *Marco Bassan*, *Madonna* worshipping the Child between St. Peter and *Liborio*, *Gerome Bassano* is a beautiful landscape; *School of Lello*, *Madonna*, St. John the Baptist and *Catharine*, and donor. 2nd Division: *Titian*, Christ meeting his mother (much injured); *Donato*, 11. Adoration of the Child, *Madonna* with four saints, *Donato*, *Donato*, *Madonna* with two saints. — 3rd Division: Works mainly of the 16th century: *Levy*, *Caracci*, *Caracci*, etc., in the above order.

5th Anonymous Room contains the smaller collections: A I Majolica and porcelain; A II Costumes, valuable textiles, lace; A III Bronzes; A IV Furniture and wood-carving; A V Documents, autographs, and miniatures; A VI Geological collection from the neighbourhood of Padua.

Vestibule of the Lower Hall. Ant. *Donato*, *Pietro*, in *Caracci* marble. — The corridor to the right contains paintings (15-18th cent.): 1st Division to the left, *Donato*, Altar-piece in five sections (ca. 1480, injured). 2nd Division to the left, *Joe Bellini* (?) Christ in *Madre*, part of the altarpiece mentioned at p. 338; *Marco Bassan*, *Assunzione*, *Madonna* with St. Peter and *Sebastian* (1497). Ant. *Donato*, *Madonna* adored by the donor (1501). To the right, *Agostino*, *San Giovanni*, Descent from the Cross (copy). 3rd Division to the left, *Caracci*, Holy Family; *Donato*, *Donato*, *Madonna* (in an old frame).

Lower Hall. End wall, Flemish tapestry representing a procession of knights; further on French tapestry (15th cent.). Paintings: *Don Campeggio*, Beheading of the Baptist, opposite *Papale*, St. Patrick, Bishop of Ireland, healing a sick man.

Lower Hall. End wall, *Donato*, *Madonna*, a large altarpiece in a handsome frame from *Sancta Justina* (1513), *Last Supper* (1518), *Leon Leoni*, *Martyrdom of St. Justina* (1557), *Stylus of Paolo Veronese*, *Martyrdom of Antonino*, *Madonna* with two saints (1591).

The Lower Room contains a valuable collection of coins and medals of Padua, modern paintings and sculptures. Library: Books relating to Padua. — Anonymous. Original documents concerning the appointment of St. Anthony and *Prospere*, a *Raccolta Dantesca*, a *Raccolta Petrarca*, etc. — We return by a passage containing prehistoric and Roman antiquities discovered at and near Padua. At the entrance *Antiochia* Hall figures of the *Madonna* and *Mary Magdalen*, from *San Cassiano* (1493).

In the *Via Cesarotti*, No. 3060 (E. of *San Antonio*), stands the dilapidated *Palazzo Giustiniani* (Pl. E, 5), built by *Falconetto* for *Luigi Cornaro* in 1524, with interesting frescoes and stucco-work.

A little to the R. of the *Piazza del Santo*, at the end of the *Via*

Orto Botanico (p. 253), has the BOTANIC GARDEN (Pl. D, E, 6), founded in 1645 (ring at the gate). Director, *Prof. Saccardo*.

The hot houses to the left of the entrance contain an *arnocaria* (*Aruncaria arvensis*), dating from 1829, and a small *Ardisia australis*. — Close by are a *Vitis agnus castus* planted in 1680 and the superb *Falme di Gouth* (*Chamaecyparis arbuscula*), planted about 1680, visited and described by Goethe in 1786, and enclosed within a building of its own since 1874. In the wilder portion of the gardens are a hickory (*Carya*), 117 ft. high, planted in 1780, and a huge hollow plane-tree, planted in 1691. The main building contains a valuable library and portraits of eminent botanists of all countries.

The Via Donatello leads to the W. from the Botanic Garden to the large Piazza Vittorio Emanuele Secondo (Pl. C, D, 6), formerly the *Prato della Valle*. In the centre is a shady promenade adorned with a double series of 82 statues of illustrious men connected with Padua. In the inner row to the left, *Stéph. Bathéry*, *John Sobieski*, *Guustavus Adolphus*, *Livy*, in the outer row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*, etc. This spacious Piazza is deserted except at the time of the fair (*fiera*), which begins on the festival of St. Anthony (13th June) and lasts for three days. — On the W. side of the piazza is the *Loggia Amulea* (Pl. C, 6), a modern Gothic structure, used by the judges at the horse-races held here annually on 12th June. Below are marble *Statues of Dante and Giotto*, by Vincenzo Vela (1865).

At the S.E. angle of the Piazza is *Santa Giustina* (Pl. D, 7), a Renaissance church of imposing proportions, begun by *Giov. de Brescia* in 1501, continued by *Al. Leopardi* in 1521-22, and completed in 1552 by *Morone* of Bergamo. The unadorned brick façade is approached by a handsome flight of twelve steps. The interior consists of nave and aisles, flanked with rows of chapels, it is 364 ft. long and 98 ft. wide, with a transept 250 ft. long. The aisles are roofed with barrel-vaulting, the nave with three flat domes. The transept and choir terminate in semicircular recesses and are surmounted by four lofty cupolas.

The church is paved with coloured marble. Behind the high-altar, which contains the tomb of St. Justina (d. 306), is the *Martyrdom of St. Justina*, by *Puolo Veronese*. Beautifully carved *Choir Stalls* from drawings of *Champagnola* (1580), New Testament subjects above, and Old Testament below. In the chapel on the right of the choir, a Pieta, a large group in marble by *Furdi* (17th cent.). The old choir, the only remnant of the original church (entrance by door on the right of high-altar) also possesses fine carved stalls with interlaid-work. — The cloister-courts are now inaccessible, being used for military purposes.

In the Via Roma (Pl. C, 5), near a small bridge over the *Bacchiglione*, is a round marble tablet in the wall, marking the spot where *Ezzelino* (p. 223) doffed his helmet and kissed the town-gate on capturing Padua in 1237 (modern inscription).

In the quiet Piazza Eremitani, to the N.E. of the town, is the isolated group of buildings consisting of the *Eremitani* and the *Maddonna dell' Arena*.

The *Brenittani* (Pl. D, 3), an old Augustine church of the middle of the 13th cent., restored in 1880, is a long building with painted vaulting of wood, containing *francescos* by Andrea Mantegna and his contemporaries of the school of Squarcione, which are among the most important examples of Northern Italian art.

By the entrance wall are two painted altars of terracotta, probably by *Giov. Bartol*, that to the right with a *franco* of 1811. On the right end left are the elaborate Gothic tombs of Ubertino da Carrara (1333-45) and Jacopo (il Minore) da Carrara (1345-60), by *Andriotto da San* of Venice, brought hither from the church of *Sant' Agostino* (pulled down in 1620). In the centre of the left wall is the tomb of the jurist *Sanavides* (d. 1411), by the *Florentine S. Annunziata*.

On the walls of the Choir are poor *francescos*, ascribed to *Guariento*: *Astronomical representations*, *Scenes from the life of St. Augustine* (re-painted), etc. — In the chapel to the right of the high altar *Guariento* (7), *Coronation of the Virgin* — *Sacristy* (entrance from the choir, to the left) *Guido Reni*, *John the Baptist*.

The *Cappella Santi Jacopo e Cristoforo*, adjoining the right transept, is embellished with celebrated *francescos*, now damaged, yet still very attractive, with ornamentation showing the indebtedness of the *School of Squarcione* to its study of the antique. The *Evangelists* on the ceiling are the poorest, and probably the earliest part of the work. The four upper sections on the wall on the right are also by inferior artists; the two highest scenes, representing *St. James as a worker of miracles*, and *St. James before the king*, are by an unknown master (*Marco Zappalà*); the *St. Christopher with the Infant Christ* is by *Rome of Ferrara*; the adoration of the giant saint (central section on the right) is by *Amintore da Forlì*. The paintings on the wall and vaulting of the recesses of the choir are by *Girolamo Padoa*, an able Paduan, who died young. By far the most important are the *Pictures with which Andrea Mantegna completed the cycle between 1460 and 1465*. The left wall presents to us the life of *St. James* from his call to his execution. The lower scenes exhibit greater ability and maturity than the upper, so that we can almost trace the master's progress step by step. The *Execution and Burial of St. Christopher*, the lowest pictures on the right wall, subsequently added by *Mantegna*, are sadly injured. — The large terracotta altar-relief of the *Madonna and saints* is by *Giov. da Pisa*, a pupil of *Donatello* (p. 245), but has been spoiled by a modern coat of paint.

On the N. side of the piazza in front of the church is the entrance (a battlemented iron gate; if closed, ring; adm. 9-4, 1 fr.; holidays 9-2, 20 a.; on certain high festivals, free) to the —

*Madonna dell' Arena* (Pl. D, 3), situated in an oval garden which shows the outlines of an ancient amphitheatre. The chapel, oblong in form, was erected by *Scorvagno* in 1308. Its walls and vaulting are completely covered with a series of *francescos* by *Giotto*, most of them well preserved (restored by *Rott*). The period of their execution is determined by the fact that *Dante and Giotto met at Padua in 1306* (comp. pp. 21 et seq.). Morning-light best. Catalogues are provided for the use of visitors.

These *francescos* represent the *HISTORY OF THE VIRGIN AND CHRIST*, from the apocryphal *Proto-Evangelium* and the *New Testament*, and and, according to ancient custom, with the *LAST JUDGMENT*, painted on the entrance wall. The lower part of this last work, much injured, was probably executed chiefly by *Giotto's pupils*, but the master hand is revealed in the youthful *Christ at the toy*, surrounded by apostles, angels, and saints. The paintings on the side-walls are arranged in four rows, one above another. The *UPPERMOST ROW* (beginning to the right of the choir-arch)

relates the history of the Virgin from the rejection of Joachim's sacrifice to Mary's bridal procession. The *Birth of the Virgin* and the *Presentation of the Virgin to the Temple* show scrupulous fidelity to nature. — The *Sacrosanct Row* begins with the *Annunciation* (choir-arch), and depicts the youth of Christ and his ministry up to the driving of the money-changers out of the Temple. The finest scenes are the *Adoration of the Magi*, the *Flight to Egypt*, and the *Entry into Jerusalem*. — The grandest sight of Giotto's imagination is seen in some of the paintings in the *Turn of the Row*, mainly devoted to the *Passion*. The representation of Christ's sorrows as beginning with the *Corruption of Judas* (to the left of the choir-wall) is a fine dramatic touch. In the *Crucifixion* Giotto has not only surpassed his predecessors in the nobility of his conception of the Sufferer, but has added a most effective and pathetic feature in the small winged angels, who show every degree of sympathy and sorrow. The gem of the series, however, is the *Descent*, or Christ wept over by the Virgin and his friends, its tone of composition being in admirable keeping with its tragic content. — The *Lower Row* consists of allegorical figures of the *Virtues and Vices in grisaille*, and leads up to the *Last Judgment*. The Christ enthroned with angels, above the choir-arch, shows that Giotto was as much at home in the domain of placid gracefulness as in that of emotion and passion. — The *Passions in the Choir* (*Death, Assumption, and Coronation of the Virgin*) are by a later hand, and of little importance. By the rear wall is the monument of the founder of the church (d. 1330). On the altar, in front of this, is a figure of the *Madonna* by *Giovanni Pisano*, to whom the statue of *Scrovnago*, in the sacristy, to the left, may also be ascribed.

From the *Madonna dell' Arena* we may proceed either to the N.W. direct to the *Barriera Massini* (p. 249), or to the S.W. through the *Via Cittadilla* to the *Piazza Garibaldi* (p. 249).

FROM PADUA TO VENICE *via Ferrara*, 26 M., steam-tramway and steamer in 2½ hrs. (fares 2 fr. 10, 1 fr. 35 c.). — Most of the tramway-stations are unimportant. At (4 M.) *Ponte di Brenta* (p. 247) we cross the *Brenta* and then skirt the *Canale di Brenta*. — 7 M. *Strà*, with the large \**Palazzo Pisani*, built about 1740 for the *Pisani* family of Venice by *Count Frigimonte* and *F. M. Preti*, and bought in 1807 by *Napoleon I* for *Eugène Beauharnais*, *Viceroy of Italy*. It has now been declared a national monument. The magnificent ball-room contains a huge ceiling-painting by *Tiepolo*: the *Glorification of the Pisani* (1782). There is also a beautiful garden. — 11 M. *Dolo* (*Alb. Garibaldi*), also a railway-station (see p. 247). — 14 M. *Mura Foppe*, with the villas of many Venetian families. The *Pal. Contarini* contains frescoes by *Tiepolo*. — 18½ M. *Molvenza*, connected with *Mestre* (p. 247) by steam-tramway. — 20 M. *Padua* is the terminus of the tramway steamer to Venice, see p. 202.

#### 41. From Vienna to Treviso. From Padua to Bassano.

FROM VIENNA TO TREVISO, 37½ M., railway in 2¼ hrs. (fares 5 fr. 00 c., 4 fr., 2 fr. 40 c.).

Vienna, see p. 242. — 10 M. *Carmignano*, beyond which the *Brenta* is crossed.

14 M. *Cittadilla* (160 ft., *Alb. Roma*; *Cappello*), with 9885 inhab., junction of the *Padua and Bassano railway* (p. 267). The town, with its well-preserved medieval \**Walls*, was founded in 1220 by the *Paduani* for protection against the *Trevisani*, who had built *Castelfranco* in 1216. The *Cathedral* contains a *Last Supper* by *Jacopo Bassano*.

22 M. **Castelfranco Veneto** (190 ft.; *Alt. della Spada*, very fair, and prettily situated, R. 2 fr.; *Alt. Stella d'Oro*, *Capp. del Genio*, at the Spada), a pleasant country-town with 12,440 inhab., in the centre of which rise the towers and walls of its old castle, shaded by venerable plane-trees. This town was the birthplace of the painter *Giorgio Barbarelli*, surnamed *il Giorgione* (about 1477-1512, comp. p. 268), a marble statue of whom by Benvenuti adorns the piazza (1882). Behind the high-altar of the Cathedral is a <sup>100</sup>Madonna with SS. Francis and Liberatis by that master (1604, restored), in the sacristy are frescoes of Justice, Prudence, Time, Fame, and four Cupids, by Paolo Veronese, early works brought from the Villa Borromeo (painted in 1551).

From Castelfranco (or from Cornuda, p. 320) a visit may be paid to the Villa Giacomelli, near *Maestr*, which may be reached by carriage (3-5 fr.) in 1½ hr. (A pleasant *détour* may be made by *Asolo* or by *Foncello*, see below.) — The <sup>100</sup>Villa Giacomelli (formerly *Maestr*; not always open in winter, when the proprietor is away from home), often called *Villa Maestr* from the neighbouring village of *Maestr*, was erected by Palladio (1565-80) and is celebrated for its <sup>100</sup>Frescoes by Paolo Veronese, executed in 1565-68 for the Venetian patrician Marcantonio Barbaro, and ranking among the master's best works. They consist of mythological representations and scenes from social life, grandly conceived, while some of the illusive figures so common in the later period of art are introduced. Thus, by the entrance, a girl and a page, who through a half-opened door apparently watch the persons entering. In the dining-room, upon its fantastically painted architecture, are seated *Ceres* with her train and *Cupid*. The ceiling of the great hall is decorated with the Councils of the Gods and the Fanes of the Gods on Mount Olympus. Those who wish to obtain a good idea of a patrician abode of the luxurious 16th cent. should not omit this excursion. The chapel attached to the villa contains stucco-work by *Al. Pissotto*. — About 4½ M. to the W. of *Maestr*, on a prominent ridge a little above the road to (14 M.) *Sassano* (see below) lies *Asolo* (1000), the city (now with 900 inhab. only) to which the widowed queen Catherine Cornaro retired on her abdication (p. 268). Catherine retained her title and 'signed herself Queen of Cyprus, Jerusalem, and Armenia, and Lady of Asolo. There she lived, dispensing justice, founding a pawnshop for the assistance of the poor, distributing corn, gratis, in years of distress, listening to the courtly conversation of Cardinal Bembo, and amusing herself in the gardens of her summer-house on the plain' (*Hervey P. Brown*). The Parish Church contains a fine altar-piece (Madonna with SS. Anthony Abbot and Basil) by Lorenzo Lotto (early work, 1608).

Several unimportant stations are passed. — 37½ M. *Trevise*, see p. 322.

#### From Padua to Bassano.

30 M. Railway in 1¼ hr. (three 4 fr. 20, 5 fr. 10, 1 fr. 90 c.).

**Padua**, p. 248. The train crosses the *Brenia*. 3 M. *Vigodarzere*. — 12 M. *Camposampiero*.

From *Camporampiero* to *Montebelluna*, 18 M., railway in 1 hr. (three 2 fr. 20, 1 fr. 60, 90 c.). — 7½ M. *Castelfranco Veneto* (see above); 13 M. *Foncello*, with the Villa Emo, containing good frescoes by Paolo Veronese and Raff. Solerti (1591). — 18 M. *Montebelluna*, see p. 323.

20½ M. *Cittadella* (see p. 266); 25 M. *Rossano*; 26 M. *Reco*.

30 M. Bassano (420 ft.; *Alt. Sant' Antonio, Mondo*, both well spoken of; *Stella d'Oro*), a charmingly situated town of 16,087 inhab. The houses of the long market-place show traces of early façade-painting.

Near the market is the Civic Museum (10-5, in autumn 10-4; at other times, fee), containing a number of works by the *Da Ponte* family, surnamed *Bassano* from their birthplace.

Room I. *Francesco Bassano* (father of Jacopo), Madonna with St. Peter and Paul (1800); *Jacopo Bassano* (1610-92, the most eminent of this group of artists, who all paint in his manner), Nativity of Christ, and St. Valentine baptising a dumb girl; *Leonardo Bassano* (d. 1628; son of Jacopo), Portrait of the Podestà Capello. — Room III. The original models of *Canova's* Venus and Hebe, and casts of *Canova's* works. An adjoining room contains a collection of memorials of that master and drawings by eminent artists.

The CATHEDRAL, on the N. side of the town, beyond the Piazza del Terraglio, contains paintings by *Jacopo Bassano*: right, Assumption of the Virgin, with portraits of Charles V., the Doge of Venice, the Pope, etc.; left of the high-altar, Adoration of the Child; right, Martyrdom of Stephen. — The old palace of *Escalino* (p. 223) is now partly occupied by the arciprete (dean). The promenades encircling the town command beautiful views of the Alps and their foot-hills and of the brawling Brenta, spanned by a picturesque timber bridge.

The *Villa Ressonica*,  $1\frac{1}{2}$  M. from the town, contains a bas-relief by *Canova* (Death of Socrates) and other works of art. In the suburb Borgo Leone is the *Villa Porolimi*, with a beautiful park.

Bonaparte defeated the Austrians under Wurmsier at Bassano on 8th Sept., 1796, four days after the battle of Rovereto, having marched hither from Trent in two days. The covered timber bridge over the Brenta occupies the place of one blown up by the French on that occasion. — In 1809 Napoleon erected the district of Bassano into a duchy and conferred it upon *Maret*, his secretary of state.

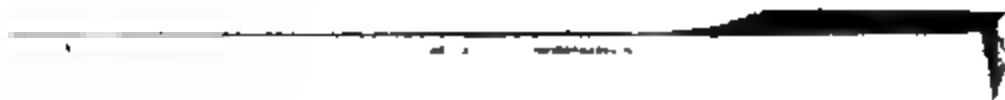
*Pescagne* (*Alt. Senti*), *Canova's* birthplace, beautifully situated at the base of *Monte Grappa*, 10 M. to the N.E. of Bassano, is reached by a good road (diligences daily in about  $7\frac{1}{2}$  hrs.), passing *Romano*, the birthplace of *Escalino*, and *Crespone*. The domed church, in the style of the Pantheon, built at *Canova's* expense, contains his tomb, an altar-piece painted by him, and a fine bronze relief of the Entombment. The *Palazzo*, as his house is called, contains models and casts of his works.

From Bassano to *Corrida* viâ *Assis* and *Mastr*, see pp. 257, 258; to *Trent* through the *Val Sugana*, see *Banister's Eastern Alps*.



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## 42. Venice.†

The Railway Station (Pl. C, D, S, Restaurant, 44j.  $2\frac{1}{2}$  D  $3\frac{1}{2}$  fr.) is at S.W. end of the Canal Grande (the town-office is at Piazza di San Marco 118, N. side). — Gondolas (p. 201, with one rower 1 fr. at night  $\times$  30 c., with two rowers double fare, each light article of baggage 6 c., by box 20 c.) are always in waiting. The small steamers mentioned pp. 201–203 ply till about midnight (hand-luggage free, trunks or no not carried).

Arrival by Sea. The sea-going steamers (p. 202) anchor in the *Bacino San Marco*, opposite the *Riva degli Schiavoni*. Gondola from the steamer to quay (Piazzetta), with the prescribed two rowers, 40 c.; baggage free.

Hotels (comp. p. xix, the better houses have electric light). "Môna. at Dorsani (Pl. a, B 6; Venice Hotel Co.) in the old *Pal. Dorsani*, in the *Riva degli Schiavoni*, near the Palace of the Doge, with lift, post railway ticket office, R.  $3\frac{1}{2}$  10, D.  $1\frac{1}{2}$  46j & D 6, pens. from 12 fr. but no *Breakfast* (Pl. b, G, 6), in the *Pal. Giustiniani*, on the Grand Canal, opposite the *Dugano del Mar*, with *Calle del Ridotto*, with lift and steam heating, R. from 2, D.  $1\frac{1}{2}$  46j & D 6, pens. from 12 fr.

"Ghara Môna (Pl. c, F 8; Venice Hotel Co.) in the old *Pal. Ferro*, opposite *Santa Maria della Salute*, 44j & D 6-10 fr.; "Môna Barzani (Pl. c, G, 6), in the *Pal. Barzani*, opposite *Santa Maria della Salute*, with the dependence "Môna Rinas, Grand Canal, R. from 2, D.  $1\frac{1}{2}$  46j & D 6, pens. from 12 fr. all of the first rank. — "Môna e *Trasporto* (Pl. b, G, 6), *Campo San Marco*, with its S. side facing the Grand Canal, with lift, small garden, and restaurant (p. 200), patronized by Germans, R. 8-10, D.  $1\frac{1}{2}$  46j & D 6, pens. 10-12 fr.; Môna on *Rossini* at *Piazza San Marco* (Venice Hotel Co.), on the Grand Canal, opposite *Santa Maria della Salute*, with *Calle Tronchetto* (Pl. F, 6), with steam heating and small garden, R. from  $4\frac{1}{2}$ , D.  $1\frac{1}{2}$  46j & D  $4\frac{1}{2}$ , pens. from 10 fr., patronized by the English; Môna e *Associazione* (Pl. b, H, 3), *Riva degli Schiavoni* 4178, R. from 2, D.  $1\frac{1}{2}$  46j & D  $4\frac{1}{2}$ , pens. from 8 fr., best wine; "Môna *Piazza San Marco* (Venice Hotel Co.), *Riva degli Schiavoni*, *Luna* (Pl. F, G, 6), to the W. of the royal garden, close to the *Piazza di St. Mark*, with lift, R.  $6\frac{1}{2}$ , D.  $1\frac{1}{2}$  46j & D 4, pens. 10-12 fr.; *Belvedere* (Pl. d, G, H, 6), *Piazza di St. Mark*, with *Calle Larga*, R. 8-4, D. 4, pens. 8-11 fr., English; "Môna *Victoria* (Pl. g, G 6; Venice Hotel Co.), in the *Palazzo della Salute*, *Ramo del Fronte*, in the heart of the city, with lift and steam-heating, R. from 2, D.  $1\frac{1}{2}$  46j & D 4 fr., best wine, pens. from 8 fr.; *San Marco* (Pl. e, G, 6), *Piazza di St. Mark*, hotel garni, R. 2-4 fr.; *Cerrà di Mosca* (Pl. i, G, 6), *Canal Grande*, *Calle Valierova*, not far from the *Piazza di St. Mark*, R. 3-4 fr., D.  $1\frac{1}{2}$  46j & D 4, pens. 8-10 fr.; Môna *Martovola* (Pl. m, G, 6), *Riva degli Schiavoni* 4140, R. 3-4 fr., D.  $1\frac{1}{2}$  46j & D 3, pens. 7-10 fr.; Môna *San Marco* (Pl. g, L, 6), *Riva degli Schiavoni* 4111, R. 3-4 fr., D. 60 c., 4j  $2\frac{1}{2}$  D  $3\frac{1}{2}$  pens. 6-8 fr., best wine; Môna *Naumani*, *San Diego* 3003, *Riva degli Schiavoni* (Pl. K, G), R. 2, pens. 5 fr., two unpretending German

† Venice is divided into the six districts (quarters) of Castello, San Marco, Cannaregio, Dorsoduro, San Polo, and Santa Croce, of which the first three are on the N.E. side of the Grand Canal, the last three on the S.W. — The main centre is the *Piazza di San Marco* (Pl. G, H, 6), with the *Piazzetta* adjoining it on the S. Every other square or open space is called *Campo*, or if small, *Campetto*. *Calle* is the ordinary word for a street, even in a short blind alley, *cappo* or *cappella*, a street with shops, *salizada*, the chief street of a parish, *fondamenta* or even, a street banked on one side by a canal. *Rio* is a narrow canal, *canal* is a canal that has been filled up. *Spazio* means an open space (land or water) at the point where a canal enters the lagoon. — Comp. *Deutsche Dictionnaire del Italiano Veneto* (Venice, 2nd edn., 1888).

*houses*, *Locum Habens*, *Calle del Fabbri* (Pl. G, 5), *hôtel-guest*, R. 1½/2 fr., both quite unpretending — Good second-class hotels, in the Italian style, with trattorie. *Ale Cappello Nero*, behind the Piazza of St. Mark, only *Procuratie Vecchie*, R. from 2½/2, pens. from 7 fr. *Hôtel Capovilla Varova* (Pl. I, G, 5) *Ponte Sacchetti & Marco*, near the Mercerie ('omnibus-hotel' at the station), *Cavalierio* (Pl. I, G, 5), *Ponte Cavalierio*, near the Piazza & Marco, R. from 2, 4½/2, D. & pens. from 6 fr. (*omnibus-hotel*); *Paradea*, *Calle Larga San Marco*, *Accademia* ('*de Athènes*'), *Ristorante di Sant' Agnese* (Pl. E, R, 7), frequented by artists, unpretending.

*On the Lido* (comp. Pl., p. 310). *On Riva San Marco* (Pl. 1), on the sea, 8 min. from the steamer-quay, with lift and sea garden, R. from 4, D. 1½/2, 4½/2, D. 5-6, board 7 fr. (open May-Oct.); *On Riva Lido* (Pl. 2), with restaurant, R. 2½/2 (July & Aug. 3½/2), 4½/2, D. 3-4, board 6½/2 fr., including wine, *Ale Manzoni* (Pl. 3), 4½/2, D. 2½/2 fr., Italian; *Ale Pese Lido* (Pl. 4) a pleasant small Italian house, these three at the quay, with view of Venice.

*Pension* (see p. 221, even for a short stay). *Adonea* (Pl. p. 1, 5), *Riva degli Schiavoni* 414, R. 2-4, L. 1½/2 & 1½/2, R. 1, 4½/2, D. 3½/2, pens. 7-10 fr., well spoken of; *P. Ossola*, *Pal. Harbige* (p. 221), *Grand Canal* 70 fr., English *P. International*, *Via Venetian* *Nave* 214, opposite the *Hôtel Italia*, R. 2-4, pens. 6-8 fr.; *P. Lido*, *Fondamenta S. Vito* 74, near the Academy, 5-8 fr.; *Casa Nello*, *Ostia*, from 7 fr., with garden; *P. Capovilla Marino*, *S. Luca*, *Corte del Rio* 414, *P. Vio*, *Fondamenta della Focaccia* 221 both German.

*Furnished Rooms*. The following are recommended even for a short stay. *Signora Fiamella Orsola*, *Casa Petrucci*, *Riva degli Schiavoni* 414, *From Hambro* *Adami*, *Riva degli Schiavoni* 410, *Pal. Pacha*, *Riva degli Schiavoni*, *Calle del Rio* 400; *Pal. Keller*, *Via Venetian* *Marco*, *Calle del Petrucci* 225, *Casa Paganini*, *Calle del Rio* 414 near the *Calle San Marco* (Pl. G, 5); *Pal. Keller*, *Fondamenta della Focaccia* 221, *From Orsola*, *Pal. Harbige*, *San Stefano* *Orsola Focaccia*, *Canal Grande*, *San Marco* 2714 — *Private Apartments* (distinguished by a white placard on the shutters, list at the *Agenzia Moravia*, *San Marco* *Calle Canonica*), not very numerous, are dearest on the Grand Canal and the *Riva degli Schiavoni*. The *Fondamenta della Focaccia* (Pl. D, R, 7) is quiet and pleasant, though somewhat remote from the Piazza of St. Mark. It is usual to pay for a fortnight in advance, before which the tenant should take care that every necessary arrangement is made, 'tutto compreso'.

From June to Oct. the mosquitoes are very troublesome at Venice. Travellers should then see that their beds are provided with mosquito-curtains (convenient) and should keep their windows closed at dusk and when there is a light in the room. The pastilles (*Adams* *maire* is common, cheap) sold by the chemists afford some protection, but many people find their fumes unpleasant.

*Restaurants (Trattorie)*. \**Restaurant Quattro*, on the N. side of the Piazza of St. Mark, 4½/2, D. 4-6 fr.; \**Signor Orsola*, *Via Venetian* *Marco*, by the *Hôtel Italia* (p. 220), with seats outside, much frequented — Less pretensions but good in the Italian style. *Cappello Nero*, in the Mercerie (see above); *Fogara* (see above); *Cruciatum* (see above), expensive; *Calle di Pese*, with bedrooms, *Salizanda San Marco* 146 and *Calle del Rio* 414, with a small garden; *La Paganini*, *Calle Larga San Marco* (see above); *Restaurant Paganini*, near the N.W. corner of the Piazza San Marco, with a small garden; *Sala Focaccia* (with beds), *Calle del Fabbri* (Pl. G, 5), *Trattoria Sacchetti*, *Calle del Fabbri*, near San Luca; *Accademia*, *Ristorante di Sant' Agnese* (see above), convenient for visitors to the Academy — *Oysters* should not be eaten at Venice.

*Hire* (p. 221). *Signor Orsola* (see above); *Restaurant Paganini* (see above), *British and Italian* *Hotel*, *Alf. Antio* *Procuratie*, *Campo San Bartolomeo* (Pl. G, 4).

*Libs*. In the Piazza of St. Mark, 8 *Libs*. *Florian*, the best known, numerous newspapers, high charges; *Caffé Dario* (*Dario*), N. side;

\*Gondole (see p. 280). After sunset hundreds of chairs and small tables are placed in front of these calls for the use of customers — *Café Ortoleto*, *Riva degli Schiavoni*, much frequented in the morning, somewhat cheaper — *Concessionaria* (tea-room); *Louisa* on the E side of the Piazza of St. Mark.

The Gondolas and Barche take the place of cabs at Venice. Their 'stands' are at the boats and ferries (*traghetto*). The light Venetian Gondolas with a low black cabin (*casita*) and black leather seat, hold 2-3 persons. They are first board of in a 4-circuit of 1001 and are painted black in conformity with a law passed in the 15th century. The *Barche* or *Barchette* is a larger craft, carrying 3 persons. The heavy edged iron row (*ferro*), resembling a halberd is partly intended to counterbalance the weight of the rower, and partly as a measure of the height of the bridge, which cannot be passed unless the *ferro*, the highest part of the craft, clears them. The rower himself is hailed as '*Pope*', from the *pope* on which he stands. '*Cassar il ferro*' means 'to remove the cabin or covering'. The shouts of the gondoliers on turning a corner are waded and melancholy — *ai drit* means 'look out', *ai drit*, 'keep to the right', *ai drit*, 'keep to the left', *ai drit*, 'keep straight on'.

The *Taxi*, which must be shown on demand, applies to the adjoining islands as well as to Venice itself. Gondola for 1-4, or a barchetta for 1-6 persons, with one rower ('*remo*'), for the first hour 1 fr., by night 1 fr. 50 c., for each additional half hour 50 c. This rate covers the whole city, including the Giudecca, San Giorgio Maggiore, and San Michele. For trips to the Lido, San Lorenzo Murano, etc. the charge is 1/2 fr. more for every hour or part of an hour. For a whole day (10 hrs.) the charge is 8 fr. For a larger number of passengers the charges are one half higher. For short distances a bargain should be made. For a second paper double the ordinary fare is charged, but a bargain may be made. One, however, suffices for trips in the town ('*basta uno*'). For public festivities bargaining is necessary. Only gondoliers with numbers should be engaged, and the visitor should select one for himself, disregarding all promises of assistance. The owner of the selected boat will immediately present himself, and the visitor should then indicate what he is willing to pay, e.g. *San Marco e Ponte nuovo due (1/2 fr.)*. If the tariff price is rejected, another boat should be selected. If the gondolier is hired by the hour, the passenger shows his watch saying *ad ora*. In addition to the fare a small fee is always expected (for half day 1/2 fr.). If any difficulty arises it is best to apply to a policeman (*Guardia municipale*). — The '*Rematore*' or '*Gondolier*' (*beachman*), who assists passengers to disembark, accepts a gratuity of 2-3 centimes. Care should be taken in embarking and disembarking, especially when the tide is low, exposing the steep lower steps.

**Ferries (Traghetti).** Across the Grand Canal (*traghetto grande*) for 1 fr. 50 c., 50 c. from 10 c., *abbiogno* crossing (*traghetto abbogno*) 10 and 50 c. From the Molo to the Dogana or to San Giorgio Maggiore for 1 fr. 50 c., 50 c. from 10 c., to the Giudecca 20 c. from the *Spiello* Santa or the *Fondamenta delle Salizade* to the Giudecca 10 c. from the Molo to the *Giardini Pubblici* (evening included) 50 c., from the *Giardini Pubblici* to the Lido 50 c., from the *Fondamenta delle Salizade* to the *Giardini* or to *Murano* 50 c. The tariff is binding only at the fixed points shown on the Plan, travellers should let it be distinctly understood when they wish the '*traghetto*' only. The passenger usually deposits the fare on the gondolier on landing.

**Steamers.** Since 1873 the increasing traffic in the canals has been partly met by the small steamboats (*Vaporelli*, also called *Franchigie*) of the *Societa di Navigazione Veneta*.

1 From the *Giardini Pubblici* (Pl. L, 7) to Santa Chiara (Pl. C, 4) by the Grand Canal (from May to Sept. from the Lido via the *Giardini Pubblici* to Santa Chiara until 7 P.M. every 10 min. (1st Nov. to 31st March every 15 min.) from 8 A.M. to 11 P.M. daily, fare 10 c. for any distance (from the Lido to beyond San Marco 20 c.) early in the morning 5 c. Between the *Stoa del Carbon* and the *Railway Station* they run every 1/2 hr. (11)

11.30 p.m. (20 c. after sunset). When the Industrial Exhibition (p. 204) is open, the steamers also ply between *San Marco* and the *Giardinetti Pubblici* every  $\frac{1}{2}$  hr. from sunset till midnight (20 c.). — *Stations* (passage, comp. the *Piana Lido* (p. 215), in summer only (see p. 201); *Giardinetti Pubblici* (Pl. L, T); *Veneta Marina* (Pl. E, 6), for *Via Garibaldi* and the *Arsenal*; *San Marco* (Pl. H, 5), on the *Riva degli Schiavoni*; *San Marco* (Pl. O, 5), by the *Calle Valleranno*, a side-street running off the *Falisanza San Moisè* (p. 215); *Santa Maria del Giglio* (Pl. F, 6), *Accademia* (Pl. E, 6), for the picture-gallery of the Academy; *San Tomè* (Pl. E, 5), for the church of the *Frari*; *Sant' Angelo* (Pl. F, 5); *San Giacomo* (Pl. F, 4, 5), *Carton and Maffei* (Pl. G, 4), for the church of *San Salvatore* and the *Rialto Bridge* (Carton for travellers towards the railway-station, *Rialto* for those going towards the *Piazza San Marco*); *Ca d'Oro* (Pl. F, 5), for *Santa Caterina* and *Maddona dell'Orto*; *Masso Cioce* (Pl. E, 5), *San Gerolamo* (Pl. E, 5); *Soniet* (Pl. D, 5) and *Santa Lucia* (Pl. D, 4), for the railway-station, the former for those going towards the *Piazza S. Marco*, the latter for those arriving at the station; *Santa Chiara* (Pl. C, 4), for the *Giardine Papadopoli*.

2 From the *Riva degli Schiavoni* (Pl. H, 5, 6) to *San Giorgio Maggiore* (Pl. E, 7), *Santa Croce* (Pl. F, 5), *Fondamenta delle Sottiere* (Pl. E, 7), *Sant' Apollonia* (Pl. D, 7), the *Cattedrale* (Pl. B, 6), and the *Museo Marittimo* (Pl. A, 6), hourly, from 6 a.m. till sunset (10 c.).

3 From the *Fondamenta delle Sottiere* (Pl. E, 7) to the *Giardini* (Pl. H, 5), every 5-10 min. from 5 a.m. till 10 p.m. (in summer till 11 p.m., 5 c.).

4 From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Lido* (*Santa Maria Michela*), see below.

5 From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Lido* (*San Nicolò*), hourly from 6 a.m. till sunset (10 c.; of little interest to strangers). The steamers start near the *Victor Emmanuel* monument.

6 From the *Fondamenta Nuove* (Pl. H, 5) to *San Michele and Murano* (p. 219).

7 From the *Fondamenta Nuove* (Pl. H, 5) to *Murano and Favosite* (see p. 220).

8 From the *Rialto* (Pl. G, 4; see above) to *San Ottaviano and Mestre* (p. 247), every  $\frac{1}{2}$  hr. (20 c. on Sun. and holidays 30 c.).

9 From the *Riva degli Schiavoni* (Pl. H, 5, 6) to the *Fondamenta delle Sottiere* (Pl. E, 7) and *Pesce*, six times daily in 30 min. (20 and 35 c.). Steam-tramway from *Fusina* to *Pesce*, see p. 221.

10 From the *Riva degli Schiavoni* (Pl. H, 5) to *Malamocco, Pellestrina, and Chioggia*, see p. 221.

*Sea-going Steamers* (comp. p. xviii). *Austrian Lloyd* (agency in the *Libreria, Pisanetto*) on Mon., Wed., & Frid. at 11 p.m. to Trieste in  $9\frac{1}{2}$  hrs. (fare 12 and 8 K., return tickets, valid for a fortnight, 18 and 13 K.; combined tickets, allowing the use of the railway in one direction, 20 fr. 20 and 24 fr. 45 c.). Also excursion steamers on Sun. at 5 p.m. in summer (fare 8 K.). — *Swiss Steamship Co.* (agency, *Piazza San Marco* 125, p. 271), three a week in summer and twice a week in winter to *Flum* (for *Buda-Pest*) in 24 hrs. (fare 12, 14, 7½ fr.). — *Neapolitano Generale* (agency, *Florio Subuffino*; agency, *Via Ventidue Marzo* 244) once a week to Trieste, once a week to Ancona, Bari, and Brindisi, and once a fortnight to Alexandria.

*Consuls.* — British, *Signor E. de Saccis*, *Traghette San Felice*, *Grand Canal.* — United States, *M. A. Johnson*, *Reg.*, *Ponte Catonien* 4207.

*Money Changers:* *Banco Commerciale Italiano*, *Via Ventidue Marzo*; *Banco France*, *San Marco*, *Accorcion* 1285; *Drug, Major, & Co.*, *Domen di Piazza* 1286; *Quetta* (*American Express Co.*), *San Moisè* 1474; all to the W. of the *Piazza San Marco*.

*Goods Agents.* *Samuel & Gerhard*, *Santa Maria Formosa*, *Dorsogiove* 6117; *Frattini* *Condram*, *Calle Arsenale* 5555; *Pedder & Ruckstuhl*, *Ponte delle Salotte* 4700, near *San Salvatore* (Pl. G, 5).

*Tourist Agents:* *Thos. Cook & Son*, at the *Motel Sullivan* (p. 203), *Piazza Marco*.

**Baths.** The excellent "Lido Spa Baths" are the best (opened from June to Sept.; temperature of the water 70-80° Fahr.). Besides the "vaporetti" mentioned on p. 381 (No. 1), a larger steamboat plies to summer every hour in the morning and every half-hour in the afternoon (on Sun and holidays every 20 min., in winter eight times daily) between the Riva degli Schiavoni (near the Ponte della Paglia, Pl. II, 8, 6) and the Lido in ½ hr. (tickets must be taken before embarking, fare 15, there and back 30 cr., incl. adm. to the Stabilimento del Bagno, 30 c.; the same, incl. tramway, 60 c.; the same, incl. bath, 1 fr. 30 c.). From *San Marco Stabilimento*, the landing place (hotel restaurants, a tramway (10 c.) runs across the island to (½ hr.) the *Stabilimento del Bagno*, with a concert-room, a terrace overlooking the sea, and a café-restaurant (adj. 2½, D 4 fr.). Bath 1 fr. (ladies to the left mixed bathing to the right); inn to subscribers; private plunge bath (salt or fresh water), 1½-2 fr.; for taking care of valuables 10 c.; fee to attendant 10 c. Connected with the baths are chalets for lodging visitors (11, 8 fr.; also pension) and an open-air theatre (tickets on board the pleasure). — **WARM BATHS** at the *Offici Lido* (p. 200; salt and fresh water, 2 fr.) and at the *Stabilimento Idroterapeutico*, *Pal. Orsini*, *San Marco 1070* (Pl. G, 8). — **LINEN & LINGERIE** (cheap goods, 10 c.), *Calle dei Fabbri* (Pl. G, 6), near *Piazza S. Marco*, N. side; *Campo S. Bartolomeo*, by the *Ponte Rialto*, *Rio Terrà*, near the station, *Riva degli Schiavoni*, *San Diego*.

**Post Office**, in the *Fondaco del Fucinato* (Pl. G, 4, p. 385), near the *Rialto Bridge*, open from 6 a.m. till 8 p.m. Branch-offices, *Rocca di Piazza San Marco*, *Campo San Stefano*, and on the *Lido*, beside the *Stabilimento di Bagno*. **Telegraph Office** (Pl. G, 6), *Rocca di Piazza*, to the W. of the *Piazza of St. Mark*.

**Theatres.** *La Fenice* (Pl. F, 6, 6), *Campo San Fantino*, built by Ant. Nove in 1731 and restored after a fire in 1836, holds 3000 spectators, operas and ballets. *Teatro Novissimo* (Pl. F, 6) *San Benedetto*, *Teatro Goldoni* (Pl. G, 6), *Calle dei Fabbri*. The *Teatro Malibran* (Pl. G, 4) is a popular theatre. In winter *Martiniello Theatre*, *Via Venturini Marco* (6-8 p.m.). The box-office for all the theatres is at No. 112, *Piazza San Marco* (N. side). — "Pezanapa", a popular Venetian stage-character, may be seen at the *Martiniello Theatre*. "Pantalone" ("Pantalone") on the Venetian stage is a respectable medical man.

**Bookshells.** *Onigoni* (successor to *Münster*, with lending library, *Piazza of St. Mark*, S.W. corner, *S. Amalfi*, *Piazza of St. Mark 300-301*, *Rapallo*, *Via Venturini Marco 1057*, *Genoa*, *Piazza of St. Mark 68*, *Orabini*, next door to *Tragnola*, rare books and MSS. — **Reading Rooms** in the *Pal. Querini* (Pl. H, 4, 6, p. 382), with library, open 11-6 (Sun and holidays 9-12, adm. free, on application to the librarian). Also *Ateneo Veneto*, *Campo San Fantino* (Pl. F, 6), with periodicals and library (adm. 20 c.). — **Newspapers.** *Giornale di Venezia*, *L'Advenza*, *La Difesa* (classical), and *Il Quotidiano* (3 c.).

**Photographs.** *Foto*, *Piazza of St. Mark 15*, views of all things, from the smallest at about 50 c. to the large and expensive ones (2½ by 36 inches). *Alinari*, *Salizada San Moisè 1210*, *Salizada* (architectural plates), *Goffe* (Anderson's photographs), *Ant. Gamba*, *Piazza San Marco*.

**Shops.** The recommendations and even the attendance of guides or hostesses increase the prices (comp. *Introduct.*, p. 227). Bargaining is advisable in most cases. The best shops are in the *Piazza of St. Mark* (generally cheaper than elsewhere), in the *Mercato* (p. 385), in the *Fraseria* (Pl. G, 6), entered from the W. end of the *Piazza of St. Mark*, and in the *Antichità San Moisè* (p. 385). The Venetian glass, wood carving, lace, jewellery, weapons, etc., are excellent of their kind.

The Venetian Glass Industry is described at p. 383. The chief manufacturers, all at *Murano* (p. 319) with shops and offices in Venice are those of the *Compagnie de Fatti e Manufatti di Venezia e Murano* (manager, G. Castellani), *Campo San Vio 731*, on the *Canal Grande*, *Frattini Bonicini*, in the *Pal. Rialto* (p. 371), *Piazza San Marco*, *Salizada San Moisè 1210*, and *Campo Santa Giovanna e Paolo* (also furniture, bronzes, faience, etc.), and *A. Antico & Co.*, *Pal. Bernardo*, *San Polo* (p. 383), on the *Canal*.

Grande, with two shops in the Piazza S. Marco (branch in London); Testolli, Piazza S. Marco (also carved furniture). Salvati and Testolini, along with Jeurum & Co (see below), now form one concern, belonging to the Venice Art Co., of Venice and London. — Among many smaller manufacturers may be mentioned those of Ott. Fall, Salizade & Mole, Gregorutti & Panti, San Marco, Calle Larga, Ponte Consuelo and Piazza San Marco 141; Poriani, San Marco, Ponte del Dai 879. — Venetian Ornaments: Dato Palla, San Marco. Accountants 1831, Pallini, San Marco. Procuratie Vecchie 122. — Lace (good prices): Shop of the *Reali Setai Merzetti di Burano* (Loyal School of Lace-making at Burano, p. 223), on the W. side of the Piazza San Marco (in the passage leading to the telegraph office); *H. Jeurum & Co.* (see above), Ponte di Canonica (p. 201); *Maffei & Sgarbi*, Campo San Marco 1465.

Sculptors (in wood). *Bassari*, San Barnaba, Canal Grande; *V. Codrini*, Santa Maria del Carmine, Fond. Briati 2031. Antiquities and Objects of Art. *H. Guggenbuhl*, Pal. Balbi on the Canal Grande (p. 203); *Dalla Torre*, Grand Canal. *Saler*, Pal. Pisani, San Stefano; *Venice Art Co.*, Campo San Marco and Pal. Gambaro, near the Accademia.

Painters. Italian. *E. Tito*, San Trovaso, Toletta, Campiello dello Squero 1171, *Prudentini* (water colours), San Trovaso, Campiello Ortolio 1040; *P. Praportino*, San Angelo Raffaele, *F. Briati* 2027, *G. Clerici*, Mille Martini, *Breccia*, San Barnaba Nos. 3120, 3120, and 2035; *C. Lourenco*, San Gregorio 878; *Milani*, *P. Uguzzoni* 1466; *L. Bone*, *V. delle Zattere* 1450; *A. Rota*, Ponte Lungo 220. *Latino*. American. *C. O. Syer*, Grand Hôtel. — German. *Prof. Blum*, San Angelo Raffaele, Calle dei Guardiani 2208 A; *C. von Holten*, San Barnaba 8074; *Anton*, Campiello delle Masche 13, San Pantalone; *A. Wolf* & *Trovato*, Fondamenta dell' Ermita 1252.

International Art Exhibition held every two years (1903, 1905, etc.) in the Giardini Pubblici (p. 226), from April to Oct. (adm. 1 fr., monthly ticket 3 fr.).

Religious Services. English Church, Campo San Vio 231; services on Sun. at 8, 10.30, and 3.30 (in summer 4.30). See *J. E. Hurten*, *Zattere* 503. — Scottish Church, Piazza S. Marco 35, Sopraporte del Cavalletto; services Sun. 11 and 4. See *Miss Robertson*, *D. D.*, Ca. Strada 30, Ponte della Salute. — Italian Synagogal Methodist Church, Campo Marzio 4238. — Italian Baptist Church, Campo della Guerra. — Italian Baptist Church, Campo S. Margherita. — Waldensian Church, Pal. Cavagnis, near the Ponte Cavagnis. — German Church, Campo Santi Apostoli. — Greek Church, San Giorgio del Orto (p. 217), Sun., 10 a.m.) — Sisters' Institute, San Giacomo Piccolo 223; Missionary, *Mr. Newman*. — Industrial Home for *Destitute Boys*, San Giobbe 923, Cannovaglio; secretary, *Mrs. Antonini* (visitors welcome; articles in carved wood).

The Climate of Venice is tempered by the sea and the Lagoon, though cold N.E. winds are not uncommon in winter. The mean temperature of the year is 58.5° Fahr.; that of January, the coldest month, 39.6°, of February 40.1°, March 46.3°, April 56.7°, May 66.7°, June 72.1°, July 76.4°, August 74.6°, September 65.5°, October 55.3°, November 46.5°, December 39°. The air is very humid, and often favourable to catarrhal affections, but rheumatism is prevalent. Its perfect immunity from dust is one of the chief advantages of Venice, and nervous patients will find nothing in its noiseless highways. The water-works supply drinking water from the district of *Castelfranco* (p. 237). Invalids who intend wintering in Venice should choose rooms with a southern aspect. The warmest parts of the town are the *Alve degli Schiavoni* and the *Fondamenta delle Zattere*.

Physicians. *Dr. Kappler* (German speaks English), Palazzo Corner Mocenigo (p. 240), San Polo 212 (2 p.m.). *Dr. S. E. Van Sonnen* (English), Pal. da Mula, San Vio, Canal Grande (consultation-hours, 2.30-4.30 p.m.). *Dr. J. E. Partridge* (English), Grand Hôtel. *Dr. A. Suer* (German), Pal. Falier, Canal Grande, Calle Vittori 2208 A (2-3 p.m.). *Prof. Sarter* (English consults from Oct. to May only), *Dr. Bazzani*, San Marco, Campiello Testa 2240; *Dr. V. Mayra*, San Giacomo, Campo San Vidal 2231. — *Sur-*

national Museum Institute (*Pollombianum Internazionale*) in the Campo S. Polo, Calle del Marer 303, under the management of Drs. Covagnis and Kappeler (3 p.m.) — Dentista. *De Riva*, Via Ventidue Marzo, Calle del Pastre 217, *Marzotto*, Via Ventidue Marzo, Calle del Pastre 218. — *Chimista*. *Lamperti*, Balizade San Mois 134 (Pl. G, 3); *Reiser*, Ponte Sant'Antonio 225 (also mineral waters); *Montecchi*, San Marco, Calle Larga 413; *Pianello*, Campo San Polo; *Pucci*, San Marco, Ponte del Bernartti, near the Roccetta.

**Plan of Visit.** For a stay of 3-4 days the following is recommended.

**Afternoon or Evening of arrival.** Preliminary Pagnu from the Piazzetta through the Grand Canal (p. 260) to its extremity and under the railway bridge; then back and to the left into the Cannaregio, to the left of which is the Jews' quarter (the Ghetto); back home by the Grand Canal to the Ponte Rialto, where we land; lastly walk through the *Mercurio* (p. 263) to the Piazza of St. Mark (p. 271) an expedition of 2-2½ hrs. in all.

**1st Day** Palace of the Doges (p. 274), S. Marco (p. 271). In the afternoon, S. Sebastiano (p. 314), *Redentore* (p. 316), S. Giorgio Maggiore (p. 317; around campanile).

**2nd Day** S. Maria della Salute (p. 316), *Accademia di Belle Arti* (p. 303). In the afternoon, *Busta di S. Rocco* (p. 312), *Frari* (p. 310). Better distributed between two days, if time permit.

**3rd Day** S. Rocco (p. 312), S. Maria Formosa (p. 312), S. Giovanni e Paolo (p. 313), S. Giorgio degli Schiavoni (p. 315), *Arsenal* (p. 303), *Giardini Pubblici* (p. 304). In the afternoon, the *Lido* (p. 314; see bath, p. 268).

**4th Day** S. Salvatore (p. 313), S. Giovanni Crivellano (p. 310), S. Marco *di Stranieri* (p. 304), *Museo Civico* (p. 313). In the afternoon, excursion to Chioggia (p. 321) or to Burano and Torcello (p. 321).

Admission is generally obtained to the Churches from 8 a.m. till 11 or 1 o'clock, after which apply to the sacristan (*capostagno*, 50 c.). St. Mark's, S. Giovanni e Paolo, and S. Salvatore are open all day. At the Frari, Salute, and (generally) S. Sebastiano visitors knock at the door; at the other churches one of the officious loungers may be sent for the sacristan (5 c.). During the fortnight before Easter the altarpieces are not shown.

**Academy** (p. 303): week-days, 9-5, 1 fr.; on Sun. and holidays, 10-2, gratis; closed on national holidays (p. xxiv).

**Arsenal** (p. 303): week-days, 9-5, closed on Sun. and holidays. The docks are not shown without the permission of the admiralty.

**Palace of the Doges** (p. 274): week-days, 9-5, 1 fr. 30 c., including the Fogai, Sun. and holidays, 10-2, gratis; closed on New Year's Day, Easter Sunday, and Christmas Day. The tickets are in four parts and are valid for one day only. Guide wholly unnecessary. The attendants are ready to give what information is required.

**Museo Civico** (p. 313): daily, 9-5, 1 fr. (admitting also to the *Orto Curreo*, p. 310); Sun. and holidays free. The Museum is a steamboat-station (p. 302).

**Palazzo Reale** (p. 271) hitherto on Sun. & Thurs., 10-5, fee 1 fr.

**Private Palaces.** The only palaces shown to the public are the *Palazzo Reale* (p. 271), *Michele della Colonna* (p. 263), *Vendramin (Canova)* (p. 306), *Lodovico* (p. 271), and *Ortoman* (p. 302).

**Busta di San Rocco** (p. 312), daily, 9-5 in summer, 9-4 in March, April, Sept., & Oct., 10-5 in winter, 1 fr., incl. the Church of S. Rocco.

**Santissimo Redentore** (p. 317; *Galleria Manfredini*), daily 9-11 and after midday, ½ fr.

The gondoliers name the palaces and churches as they pass. Interesting walks may also be taken with the aid of the plan. Some of the chief routes, e.g. from the Piazza of St. Mark to the railway-station and to the steamer-stations on the Grand Canal, are indicated by notices on the street-corners. In case of doubt a boy may easily be found to show the way (5-10 c.). — *Guides* (comp. p. xvi) are in most cases quite needless, and few, if any, can be trusted to treat their clients fairly and squarely.



The Carnival, which formerly possessed a gay and lighter tone, as Venice than in any other city of Italy, has of late entirely lost its significance. The city authorities sometimes give fireworks, i.e. concerts with illuminations on the Canal Grande. The Regattas held periodically on the Grand Canal are characteristic and interesting. The courses to from the Public Gardens to the Railway Station and back to the Pal. Venezia. — The *Festa del Redentore* (second Sun. in July) is also interesting.

*History.* For the early history of Venice, see p. 255. The foundation of the Eastern supremacy of Venice was laid by Doge Marco Dandolo (1192-1205), who conquered Constantinople in 1204. In consequence of this Venice gained possession of numerous places on the coast of the Adriatic and the Levant from Durazzo to Trebizond, and of most of the Greek islands including Cyprus, which was administered on the model of the mother city. During the conquest and administration of these new territories there arose a class of nobles, who declared themselves hereditary in 1297 and excluded the rest of the people from all share in the government. The supreme authority lay with the Great Council (*Maggiore Consiglio*), which consisted of all members of the family above twenty. The executive was vested in a Doge or Duke and six councillors with whom was associated the Council of the *Provveditori*. The *Provveditori* were afterwards united with the higher officials to form the Senate. The duty of the *doges* and *councillors* was to see that the public officials governed constitutionally. After the conspiracy of Bajamonte Tiepolo (1310) the chief power was vested in the Council of Ten (*Consiglio dei Dieci*), elected yearly by the *Maggiore Consiglio*, and this tribunal from which the State Inquisition was developed in the 16th cent. controlled in conjunction with the doge and his councillors, every department of government.

With her river Giron the Republic came repeatedly into violent conflict, losing many of her conquests in the East, but the Venetians were at length finally defeated by Doge Andrea Dandolo in 1380. His successor Marino Faliero plotted for the overthrow of the aristocracy, but his scheme was discovered, and he was beheaded on 17th April 1380. During the reign of Andrea Contarini (1387-92) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1380 the Genoese captured Chioggia, but they were surrounded in the Lagoon and compelled to surrender. With John of Lusignan was concluded in 1381. In 1380 Antonio Venier (1382-1400) occupied the island of Corfu, and afterwards Ierapetra, Argyn, etc. (under Michele Strozzi 1400-1415) the Venetian general Alessandro conquered Visenna, Bergamo, Parma, Novara, Verona and Padua (1400). In 1400 the Republic gained possession of Lepanto and Patras, and in 1400 of Giannitsa and Castellanetsa. In 1411 Francesco Sforza waged war unsuccessfully against Hungary. In 1410 the Venetian fleet under Lorenzo defeated the Turkish at Gallipoli, and in 1421 it subdued all the waves of the Dardanian coast, so that Venice now held the entire coast from the estuary of the Po to the island of Corfu. Francesco Sforza's successor was Francesco Sforza (1423-27). In 1423 Brescia fell into the hands of the Venetian general Carmagnola (p. 47). In 1426 the Venetians took Crema, but were unable to prevent the migration of 60,000 to the Duchy of Milan (1426). A and ending awaited the long and glorious career of Francesco Sforza by the Council of Ten, and weakened by contentions with the Lagoon and other private feuds, he was deposed in 1467 and died a few days afterwards. — Under Francesco Sforza (1467-71) the Turks conquered the Morea, where a few fortresses only were retained by Venice. In 1469 the Republic acquired Sams and in 1469 Cyprus also, which was ruled by Catherine Cornaro, a Venetian lady, widow of King James of Cyprus.

The 15th cent. witnessed the zenith of the glory of Venice. It rivalled Bruges as the focus of the commerce of Europe, numbered 30,000 inhab., and was universally respected and admired. The events of 1499 made many Jews from Granada and other Moorish towns seek refuge in Venice. Its annual exports were valued at 10 millions ducats, 4 millions being other stuff. It possessed 300 sea-going vessels with 6000 sailors, 3000 marines

craft with 17,000 men, and a fleet of 45 galleys carrying 11,000 men, who maintained the naval supremacy of the Republic. But in the middle of the 16th cent. an evil omen occurred. Constantinople was captured by the Turks in 1453, and the supremacy of Venice in the East was thus undermined. The crowning blow, however, was the discovery of the new sea-route to India at the close of the century, by which its commerce was diverted to the Portuguese. Yet the arts, which had meanwhile been silently developing, shed a glorious sunset over the waning glory of the mighty Republic.

The opening of the 16th cent. brought new losses. In 1509 Venice signed a humiliating peace with Bayezet II., to whom she ceded the whole of the Morea. The League of Cambrai, formed by the Pope, the Emperor, and the Kings of France and Aragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the Republic. The wars between Emp. Charles V. and Francis I. of France (1521-57) were also prejudicial to Venice, but her power was most seriously impaired by her continuous struggle against the Ottomans. In 1570 she lost Nauplia, the islands of Chios, Paros, and others, and in 1571 Cyprus also, notwithstanding its brave defence by Bragadino. In the naval battle of Lepanto (1st Oct. 1571) the Venetian fleet distinguished itself greatly. In 1669 the island of Candia was conquered by the Turks. The Venetians, however, under Francesco Morosini, Polipontinensis and Elphimereus were victorious in the Morea in 1684, and conquered Corin., Patras, Corinth, and Athens, in 1686 and 1688 they again defeated the Turkish fleets and by the Peace of Carlowitz in 1700 they regained the Morea, but the Turks reconquered the peninsula in 1714, and in 1718 were confirmed in their possession by the Peace of Passarowitz.

From this period Venice ceases to occupy a prominent position in history. She retained her 5 Italian possessions only, remained neutral in every war, and continued to decline in power. On the outbreak of the French Revolution Venice at first stoutly opposed the new principles, on the victorious advance of the French she endeavoured to preserve her neutrality, and repeatedly rejected Napoleon's proposals of alliance. Irritated by this opposition, he broke off his negotiations and took possession of the city on 16th May 1797 and the last doge, Ludovico Manin (1785-97), abdicated. By the Peace of Campo Formio (1797) Venetia was assigned to Austria, by that of Pressburg (1805) to the kingdom of Italy, and in 1814 to Austria. At length in 1848 Venice declared herself a Republic under the presidency of Daniele Manin, but after a siege of 15 months she was taken by Austria in Aug. 1849. Lastly, the war of 1866 led to the union of Venetia with the kingdom of Italy. See H. P. Brown's 'History of Venice', mentioned at p. 260.

In the History of Art Venice has shown herself as independent of the mainland as in situation and political history. The surprise of the traveller who beholds Venice for the first time, even after having seen the east of Italy, will also be felt by those who study her art. The earliest monuments of Venice at once betray the fact that her greatness was founded on her Oriental commerce. The church of St. Mark is in the Byzantine style, the oldest monies bear a Byzantine impress, and the same type is observable in other branches of art. The Palazzo Pubblico, Loggia, and Doge, and the Fondaco dei Turchi are Romanesque. Even during the period of Gothic Art the Venetians differed in their style from the rest of Italy. In ecclesiastical architecture these differences were comparatively slight, but the Venetian palaces, which are generally in 14th cent. Italy, are the chief Gothic buildings, possess a more marked individuality, and foremost among them is that of the Doge. They possess a large entrance colonnade, a loggia (porch) on the upper floor with windows close together in the middle, wings, treated chiefly as surfaces for painting, and everywhere a wealth of decoration and colour. Such are the Cà Doro, the Palazzo Rezzari, and many others on the Canal Grande. Still more conspicuously did the Venetians cultivate the Renaissance Architecture, culminated at the end of the 16th cent., much later than in the rest of

Italy. In point of size the early Renaissance buildings in Venice cannot compare with those of Tuscany, but they are more stably decorated, and retain the articulation peculiar to the earliest period. At a later period Venetian architecture may justly boast of holding out against the severe style longer than Central Italy. Chief among Venetian architects were several of the Lombardi family (immigrants from Carona, on the Lago di Lugano), *Moro* (active c. 1484), *Giampa* *Benedetto* of *Firenze* (1488-1570), see below; *Stampano* *de* *Ponte* (c. 1520-37), and lastly *Andrea* *Palladio* of *Vicenza* (1508-80, p. 242), who inaugurated a new era, especially in church-architecture by limiting the facade to a single range of massive columns. Palladio's chief monuments were *Vincenzo* *Bonvicini* (1552-1518) and *Baldassare* *Longhena* (1604-75).

In the province of *Bovisio* the city possessed at the end of the 14th cent. two important masters in the brothers *Marino*, who had probably studied in the school of the *Beato* (ca. 1310-75). In the 15th cent. the growing taste for monumental tombs gave abundant employment to the sculptors, and led to the execution of those magnificent monuments which still fill the churches of Venice. The names of the *Beato* of *Assento* *Alino* of *Verona* (c. 1420-40), of the *Lombardi* (see above), and of *Alessandro* *Lamperti* (c. 1527) who had formed himself by the study of Greek sculpture, are the most important. After 1457 *Giampa* *Benedetto* sculptor and architect, was the leading master. His works, though often designed for pictorial effect, are more pleasing than those of Michael Angelo's school. His pupils were *Girolamo* *Campagna* (1508-1538) and *Alessandro* *Vittorio* (1625-1633).

Venetian Painting did not begin to attract universal attention till the beginning of the 16th cent. (comp. p. 12). In the 14th cent. it was the inferior to that of other Italian schools, and though *Giotto* was engaged in the neighbouring town of *Padua* it remained unaffected by his influence. In 1260 *Guariento* of *Padua*, and in 1419 the Umbrian *Gentile* *de* *Paderna* and *Pietro* *Pesano* of *Verona*, were invited to Venice to decorate the Doge's palace. In the 15th cent. the most noted masters were *Giorgione* (also named *Alessandro*), *Antonio*, *Bartolomeo*, and *Alonso* (*Longi*) *Pisegna*, known as the *Marquet* *Giampa* *Bellini*, father-in-law of *Marino*, who influenced the *Paduan* school (p. 240) and *Carlo* *Creselli*. *Alessandro* *de* *Alonso* introduced painting in oils into Venice about 1475, and the new method contributed powerfully to the development of the first purely Venetian school in *Genova* (1457-1507) and *Giorgione* *Bellini* (1430-1510), the sons of *Giampa* *Bellini*, who had many pupils, in which *Marino* was the most important master of the early Renaissance in N. Italy. Like in composition (as in the early conversations), a powerful, yet expressive group of saints with the Madonna, in his love of colour and appreciation of landscape, and in his conception of female figures, he may be regarded as the precursor of the glorious prime of Venetian painting. Among his contemporaries were *Vittorio* *Carpaccio* (c. 1460), a lively pictorial narrator, and *Moro* *Bisanti* (c. 1480), while to his school belonged *Anna* *de* *Campanino* (1475-1517), *Vincenzo* *Cattaneo*, *Andrea* *Verulani*, *Alonso* *Benedetto*, and others.

The first of the great masters of the late Renaissance was *Giorgione* (*Barbarelli* 1477-1510), but unfortunately only the altar-piece at *Castelfranco* (p. 207) is thoroughly authenticated as his work, though at Venice the *Famiglia* *di* *Giorgione* in the *Pal* *Giovanelli* (p. 210) and an *Apollon* and *Daphne* in the *Domestic* *Palazzina* (p. 217) are ascribed to him. The peculiar glow of his colouring, an attribute which some natural rather than acquired, imparted even to his isolated half figures recounted life and poetical charm. The first artist who fully developed that type of female beauty in which simple enjoyment of life is an admirably expressed was *Giampa* *Polina* (*Veneto* 1497-1508) of *Bergamo*. The golden hair of his figures recalls the fashionable practice of the period of dyeing the hair a light colour. Surpassing all his fellows in celebrity in fertility, and in the length of his career, next comes the great *Tiziano* *Veneto* (1477-1570). Provenances by him may be seen in the *Sancta* *dei* *Sancta* and *Sancta* *dei* *Carmine* at *Padua* and in the *Doge's* *Palace* at Venice, and

though his oil paintings are distributed throughout the galleries of Europe, several of his most striking works, chiefly religious compositions, are still preserved at Vanton.

Such was the vitality and vigor and so great were the resources of the Vercennes School, that even masters of secondary and frequently produced works of the highest excellence. There is frequently but little difference between them in their skill in using various. Foremost among them are *Amédée de Pomme* (1818-1887) who afterwards yielded to the dominating influence of Richard Anselme *Baron* *Baron*, the *Academy* *Lecture* *Salon* 1848, 1850, 1852, 1854, 1856, 1858, 1860, 1862, 1864, 1866, 1868, 1870, 1872, 1874, 1876, 1878, 1880, 1882, 1884, 1886, 1888, 1890, 1892, 1894, 1896, 1898, 1900, 1902, 1904, 1906, 1908, 1910, 1912, 1914, 1916, 1918, 1920, 1922, 1924, 1926, 1928, 1930, 1932, 1934, 1936, 1938, 1940, 1942, 1944, 1946, 1948, 1950, 1952, 1954, 1956, 1958, 1960, 1962, 1964, 1966, 1968, 1970, 1972, 1974, 1976, 1978, 1980, 1982, 1984, 1986, 1988, 1990, 1992, 1994, 1996, 1998, 2000, 2002, 2004, 2006, 2008, 2010, 2012, 2014, 2016, 2018, 2020, 2022, 2024, 2026, 2028, 2030, 2032, 2034, 2036, 2038, 2040, 2042, 2044, 2046, 2048, 2050, 2052, 2054, 2056, 2058, 2060, 2062, 2064, 2066, 2068, 2070, 2072, 2074, 2076, 2078, 2080, 2082, 2084, 2086, 2088, 2090, 2092, 2094, 2096, 2098, 2100, 2102, 2104, 2106, 2108, 2110, 2112, 2114, 2116, 2118, 2120, 2122, 2124, 2126, 2128, 2130, 2132, 2134, 2136, 2138, 2140, 2142, 2144, 2146, 2148, 2150, 2152, 2154, 2156, 2158, 2160, 2162, 2164, 2166, 2168, 2170, 2172, 2174, 2176, 2178, 2180, 2182, 2184, 2186, 2188, 2190, 2192, 2194, 2196, 2198, 2200, 2202, 2204, 2206, 2208, 2210, 2212, 2214, 2216, 2218, 2220, 2222, 2224, 2226, 2228, 2230, 2232, 2234, 2236, 2238, 2240, 2242, 2244, 2246, 2248, 2250, 2252, 2254, 2256, 2258, 2260, 2262, 2264, 2266, 2268, 2270, 2272, 2274, 2276, 2278, 2280, 2282, 2284, 2286, 2288, 2290, 2292, 2294, 2296, 2298, 2300, 2302, 2304, 2306, 2308, 2310, 2312, 2314, 2316, 2318, 2320, 2322, 2324, 2326, 2328, 2330, 2332, 2334, 2336, 2338, 2340, 2342, 2344, 2346, 2348, 2350, 2352, 2354, 2356, 2358, 2360, 2362, 2364, 2366, 2368, 2370, 2372, 2374, 2376, 2378, 2380, 2382, 2384, 2386, 2388, 2390, 2392, 2394, 2396, 2398, 2400, 2402, 2404, 2406, 2408, 2410, 2412, 2414, 2416, 2418, 2420, 2422, 2424, 2426, 2428, 2430, 2432, 2434, 2436, 2438, 2440, 2442, 2444, 2446, 2448, 2450, 2452, 2454, 2456, 2458, 2460, 2462, 2464, 2466, 2468, 2470, 2472, 2474, 2476, 2478, 2480, 2482, 2484, 2486, 2488, 2490, 2492, 2494, 2496, 2498, 2500, 2502, 2504, 2506, 2508, 2510, 2512, 2514, 2516, 2518, 2520, 2522, 2524, 2526, 2528, 2530, 2532, 2534, 2536, 2538, 2540, 2542, 2544, 2546, 2548, 2550, 2552, 2554, 2556, 2558, 2560, 2562, 2564, 2566, 2568, 2570, 2572, 2574, 2576, 2578, 2580, 2582, 2584, 2586, 2588, 2590, 2592, 2594, 2596, 2598, 2600, 2602, 2604, 2606, 2608, 2610, 2612, 2614, 2616, 2618, 2620, 2622, 2624, 2626, 2628, 2630, 2632, 2634, 2636, 2638, 2640, 2642, 2644, 2646, 2648, 2650, 2652, 2654, 2656, 2658, 2660, 2662, 2664, 2666, 2668, 2670, 2672, 2674, 2676, 2678, 2680, 2682, 2684, 2686, 2688, 2690, 2692, 2694, 2696, 2698, 2700, 2702, 2704, 2706, 2708, 2710, 2712, 2714, 2716, 2718, 2720, 2722, 2724, 2726, 2728, 2730, 2732, 2734, 2736, 2738, 2740, 2742, 2744, 2746, 2748, 2750, 2752, 2754, 2756, 2758, 2760, 2762, 2764, 2766, 2768, 2770, 2772, 2774, 2776, 2778, 2780, 2782, 2784, 2786, 2788, 2790, 2792, 2794, 2796, 2798, 2800, 2802, 2804, 2806, 2808, 2810, 2812, 2814, 2816, 2818, 2820, 2822, 2824, 2826, 2828, 2830, 2832, 2834, 2836, 2838, 2840, 2842, 2844, 2846, 2848, 2850, 2852, 2854, 2856, 2858, 2860, 2862, 2864, 2866, 2868, 2870, 2872, 2874, 2876, 2878, 2880, 2882, 2884, 2886, 2888, 2890, 2892, 2894, 2896, 2898, 2900, 2902, 2904, 2906, 2908, 2910, 2912, 2914, 2916, 2918, 2920, 2922, 2924, 2926, 2928, 2930, 2932, 2934, 2936, 2938, 2940, 2942, 2944, 2946, 2948, 2950, 2952, 2954, 2956, 2958, 2960, 2962, 2964, 2966, 2968, 2970, 2972, 2974, 2976, 2978, 2980, 2982, 2984, 2986, 2988, 2990, 2992, 2994, 2996, 2998, 3000, 3002, 3004, 3006, 3008, 3010, 3012, 3014, 3016, 3018, 3020, 3022, 3024, 3026, 3028, 3030, 3032, 3034, 3036, 3038, 3040, 3042, 3044, 3046, 3048, 3050, 3052, 3054, 3056, 3058, 3060, 3062, 3064, 3066, 3068, 3070, 3072, 3074, 3076, 3078, 3080, 3082, 3084, 3086, 3088, 3090, 3092, 3094, 3096, 3098, 3100, 3102, 3104, 3106, 3108, 3110, 3112, 3114, 3116, 3118, 3120, 3122, 3124, 3126, 3128, 3130, 3132, 3134, 3136, 3138, 3140, 3142, 3144, 3146, 3148, 3150, 3152, 3154, 3156, 3158, 3160, 3162, 3164, 3166, 316

Visitors to Venice should be provided with 'Life on the Lagoon,' (2nd edn London, 1904), by *Harold P. Brown*, an excellent little book, which furnishes answers to most of the questions about Venice that suggest themselves to the intelligent visitor. The same author's *Venice an Historical Sketch of the Republic* (1905) and *Venetian Studies* (1907) are also recommended. It is, of course, well to be familiar with *Doctin's* *History of Venice* or at least with the introductory Chapters and *Local Indices*, printed separately for the use of travellers (in 3 octavo vols., 1911). His *St Mark's Basilica, the History of Venice written for the help of the few travellers who still care for her Remains* is issued in the same form as the better known *Mornings in Florence*. The *Venice of St J G. More* (2nd edn 1914), is an interesting and comprehensive manual, the '*Venetian Life of St W. P. Russell*' is one of the most charming books of its kind. *Harvard Stevens's* *Venetian Painters of the Renaissance*, with an index to their works (1904), will be found useful by the art lover. The *San Dr. Aldo Scherone's* *San Paolo (Bapt)* (2nd edn 1904) deals with a critical epoch of Venetian history and his *Bible of St Mark*, the *Altar and Throne of Venice* deal exhaustively with the history, mosaics and sculptures of St Mark's Church. See also the '*Renaissance in Italy*' by *J. A. Symonds*, Venice, by the *San. Adam West* 'Overview of the Western World' 1914, '*The Masters of Venice*' by *Mr. Campbell* and '*Venice*' by *Grand Allen* (Historical Guides series) - Mr. Russell advises the traveller who is fond of paintings to devote his principal attention 'to the works of *Tintoret*, *Paul Veronese* and *John Bellini*, and of course neglecting *Titian*, yet remembering that *Titian* can be well and thoroughly studied in almost any great European gallery, while *Tintoret* and *Bellini* can be judged of only in Venice and *Paul Veronese*. It is not to be fully estimated until he is seen at play among the fantastic abbeys of the Venetian culture.'

Venice, Ital. Venezia, the strongly fortified capital of the province of its own name, a commercial and naval port, and the seat (since 1451) of an archbishop with the title of Patriarch, lies in 45° 27' N. latitude, 2¼ M. from the mainland, in the Lagoon, a shallow bay of the Adriatic about 20 M. in length and 9 M. in width. Its 15,000 houses and palaces, chiefly built on piles, and about 6¼ M. in

circumference, stand on 117 small islands, formed by more than 150 canals, and connected by 378 bridges, most of which are of stone. The canals (*riti*), generally passable by small boats only, sometimes lap the very walls of the houses and are sometimes separated from them by narrow paths. Among these houses extends a labyrinth of lanes, paved with stone, brick, or asphalt, and alive with picturesque and busy throngs. The population, which had dwindled from 200,000 to 96,000 after its dissolution as an independent state (1797), is now about 148,500. The rate of mortality is about 21 or 22 per 1000 per annum. The industry of Venice is practically confined to ship-building, the making of cotton and torpedoes, and the flourishing production of art-objects (p. 263) for its enormous annual invasion of strangers. Its trade, almost entirely of goods in transit, has somewhat improved within the last few decades. The harbour consists of the *Bacino* (or *Canale*) di *San Marco* (38 ft. deep) and the new *Bacino della Stazione Marittima*, at the W. end of the Giudecca Canal, connected by rails with the railway-station.

From the mouth of the Piave and Cortellazzo on the N. to Brondolo on the S. the Lagoons are protected from the open sea by long sand-hills (*lidi*), strengthened at their narrowest parts with bulwarks (*murazzi*) of masonry (Istrian marble), 30 ft. in height and 40-50 ft. in width. On the side next the Lagoons the *Murazzi* are perpendicular, while towards the sea they descend in four terraces, of which the highest is broad enough to permit of two persons walking abreast. The *murazzi* on the *lidi* of *Pellestrina* and *Sottomarina* (p. 322) date from the last period of the Republic (1774-81). The *Diga of Malamocco*, a pier  $1\frac{1}{4}$  M. long, extending into the open sea, was constructed by the Austrian government, after 1826, to protect Venice from the encroachments of the sea. A new mole, the *Diga Nord Est*,  $4\frac{1}{2}$  M. long, on the N.E. side of the Lido, was completed in 1894. The Lagoons are connected with the open sea by four entrances: *Porto dei Tre Porti*, *Porto di Lido*, *Porto di Malamocco*, *Porto di Chioggia*. Of these the second and third are alone available for large vessels.

The Lagoons consist of the '*laguna viva*', and the '*laguna morta*', which are of about equal extent. In the former the tide rises and falls about  $2\frac{1}{2}$  ft.; the latter, near the coast of the mainland, is a malarious and shallow swamp, now unaffected by the tide. Venice is situated in the '*laguna viva*', here about 5 M. in width. At high water innumerable stakes ('*pali*'), rising from the water, mark the navigable channels which surround the city, forming a complicated network. When the wind blows strongly, the surface of the Lagoons is often agitated enough to cause sea-sickness. In winter spring-tides (*alta marea*), accompanied by a continuous east wind, sometimes raise the level of the water about 8 ft., so that even the Piazza di San Marco is flooded and has to be traversed by gondola.

## a. Piazza of St. Mark and Environs. Riva degli Schiavoni.

The <sup>1</sup>Piazza of St. Mark (Pl. G, 5), usually called 'La Piazza', a square paved with trachyte and marble, 192 yds. in length, on the W. side 61, and on the E. 90 yds. in breadth, affords the most striking evidence of the ancient glory of Venice. On three sides it is enclosed by imposing buildings, which appear to form one vast marble palace, blackened by age and the elements; on the E. it is bounded by the Church of St. Mark and the Piazzetta (p. 275). The palaces on the N. and S. side were once the residence of the nine 'procurators', the highest officials of the Republic after the Doge, whence their name *Procuratie*. The *Procuratie Vecchie*, or N. wing, were erected in 1480-1517 by *Pietro Lombardo*, *Bartolomeo Buon* the Younger, and *Guglielmo Bergamasco*. The *Procuratie Nuove*, or S. wing, begun by *Scamozzi* in 1584, together with the adjoining building (formerly the Library, p. 275), now form the *Palazzo Reale*, and contain handsome modern apartments with ancient and modern pictures (adm., see p. 285, entrance in the Piazzetta). The edifice on the W. side, the *Atrio*, or *Nuova Fabbrica*, was erected in 1810, partly on the site of the church of San Geminiano. The groundfloors of these structures consist of arcades, and contain the cafés and shops mentioned at pp. 280, 283.

'The Place of St. Mark is the heart of Venice, and from this beats new life in every direction, through an intricate system of streets and canals, that bring it back again to the same centre' (*Hoswells*). On summer-evenings all who desire to enjoy fresh air congregate here. The scene is liveliest when the military band plays (almost daily, 8.30-10.30), and possesses a charm all its own. In winter the band plays on the same days, 2.30-4.30 p.m., and the Piazza is then a fashionable promenade. By moonlight the piazza is strikingly impressive.

A large flock of Pigeons (*Columbæ*) enliven the Piazza. In accordance with an old custom pigeons were sent out from the vestibule of San Marco on Palm Sunday, and these nested in the nooks and crannies of the surrounding buildings. Down to the close of the Republic they were fed at the public expense, but they are now dependent upon private charity. Towards evening they perch in great numbers under the arches of St. Mark's. Grain and peas may be bought for the pigeons from various loungers in the Piazza; and those whose ambition leans in that direction may have themselves photographed with the pigeons clustering round them.

The three richly decorated bronze pedestals of the flag-staffs in front of the church were executed by *Aless. Leopardi* in 1505. The banners of the Republic which once waved here are now succeeded on Sundays and holidays by those of the Kingdom of Italy.

The nucleus of <sup>2</sup>San Marco (Pl. H, 5), the Church of St. Mark, the tutelary saint of Venice, whose bones are said to have been brought by Venetians from Alexandria in 829, is a Romanesque brick basilica, begun in 830 and rebuilt after a fire in 976. In the middle of the 11th cent. a reconstruction was begun in a Byzantine

style on the model of the old church of the Apostles at Constantinople, and decorated with that lavish and almost Oriental magnificence that commands our admiration to-day. The fanciful effect of the façade was enhanced by the Gothic additions it received in the 15th century. The edifice (250 ft. long, 108 ft. wide) is in the form of a Greek cross (with equal arms), covered with Byzantine domes in the centre and at the end of each arm. The foremost arm is completely surrounded by a vestibule covered with a series of smaller domes. On the S. side this contains the baptistery and the Cappella Zeno; and on the W. side it forms the façade. Above it a gallery runs round the upper part of the church. Externally and internally the church is adorned with five hundred marble columns (mostly Oriental), with capitals in an exuberant variety of styles. The mosaics cover an area of 45,700 sq. ft., and the interior is profusely decorated with gilding, bronze, and Oriental marble. The mosaics, some of them said to date from the 10th cent., belong chiefly to the period between the 12th and 16th cent., and afford interesting evidence of the early aptitude of the Venetians for pictorial composition. — Since 1807 St. Mark's has been the cathedral of Venice, a dignity which once belonged to San Pietro di Castello (p. 307).

Mr. Ruskin, in the *'Stones of Venice'*, lays great stress upon the colouring of St. Mark's, reminding the reader 'that the school of incrusted architecture is the only one in which perfect and permanent chromatic decoration is possible.' And again — 'the effects of St. Mark's depend not only upon the most delicate sculpture in every part, but, as we have just stated, eminently on its colour also, and that the most subtle, variable, inexpressible colours in the world, — the colour of glass, of transparent alabaster, of polished marble, and lustrous gold.'

Over the principal portal are *'Four Horses in gilded bronze, 6 ft. in height, which are among the finest of ancient bronzes, and the only existing specimen of an ancient quadriga.* They probably once adorned the triumphal arch of Nero, and afterwards that of Trajan. Constantine sent them to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon to Paris, where they afterwards graced the triumphal arch in the Place du Carrousel, and in 1816 they were restored to their former position by Emp. Francis.

*Facade.* *Mosaics* below, over the principal entrance, the Last Judgment, executed in 1199; on the right, Embarkation of the body of St. Mark at Alexandria, and its Arrival at Venice, both of 1680; on the left, the Veneration of the saint, of 1726, and Deposition of the relics of the saint in the Church of St. Mark, of the 12th century. — Above, on the left and right, are four mosaics of the 17th cent., Descent from the Cross, Christ in Hades, Resurrection, Ascension. — The quaint *SCULPTURES*, especially at the main entrance (allegorical representation of the months, etc.), and the Byzantine reliefs in the walls deserve notice. Above are statues of the Evangelists under canopies; at the end, the Annunciation; above the large central arch, a statue of Christ.

*Vestibule (Atrio)* The *Mosaics* in the vaulting, of which the older are in the Byzantine style of the 11th cent., represent Old Testament subjects, beginning on the right 1st Dome, Creation of the World, and Fall of Man; in the following arch, the Deluge, 2nd Dome, over the principal entrance to the church, St. Mark, executed in 1645 by the brothers *Scamozzi*. — The three red slabs in the pavement commemorate the reconciliation between Emp. Fred. Barbarossa and Pope Alexander III. (p. 200), effected here on 23rd July, 1177, through the mediation of the Doge *San* *Marcello*.



According to an old tradition the emperor kneeling before the pope said, *con mihi sed Petrus* to which the pope replied, *et mihi et Petrus* — In the west arch Noah and the Tower of Babel. 3rd Dome: History of Abraham; 4th (corner): Dome: Joseph's dream. Joseph sold by his brethren and Jacob's lament; 5th and 6th Domes, Joseph in Egypt. 7th Dome: History of Moses.

The middle and right *Braccio* Domes are adorned with figures of saints in enamel (mosaic) work and are of Byzantine origin.

The *Interior* consists of nave and aisles covered by a transept with apses, with five domes and an open. Its charm consists in the beauty of the main nave, the noble perspectives, and the magnificent decoration. The pavement of marble mosaic dates from the 13th century. The *Stencils* have lost their venerable appearance by recent restoration but have gained in magnificence. Above the door are Christ, the Virgin, and St. Mark (15th cent.); in the arch above the Apocalypses by Sassetti (1679); within, above the inner door, Christ, the Virgin, and St. John (the most ancient mosaic, 10th cent.).

**Nave.** The bust of the *Sanctus* on the right is enriched with fine antique reliefs. The *Mosaic* in the right aisle represent Christ in Gothic costume with legends of the Agony above (12th cent.); 1st Dome: Descent of the Holy Ghost in the left aisle. Paradise and Martyrdom of the Apostles (10th cent.). At the beginning of the left aisle is a gilded Byzantine relief of the Madonna (10th cent.); and the altar by the central pillar on the left has an elegant Byzantine canopy. — The *Stencils* in the central dome of the nave represent the Ascension and those on the S and W sides, scenes from the Passion (13th cent.). The other mosaics are chiefly of the 10th and 17th centuries. By the screen, right and left of the approach to the high altar are two *Pulpits* (ambones) in encaustic marble, supported on columns. On the screen are four stone statues in marble by the brothers *Alvares* (1500): St. Mark, the Virgin and the Apostles with a gilded canopy. On the *Wood Arch* above are mosaics by *Titovetti*. — **Left Treasury** above on the left, a *Mosaic* of 1562 representing the genealogy of Mary; fine Renaissance Altar and two bronze *Candelabra*, dating from 1600. To the left is the *Cappella di Marco* (1600) with mosaics (Death of the Virgin) by *Alvares* (various other designs by *Andrea del Castagno* of Florence?). Adjoining is the *Cappella di Sant' Andrea*, with the tomb of the saint. — The *Right Treasury* also contains two bronze *Candelabra* of the end of the 16th century. — In the corner is the entrance to the Treasury (see below).

To the right and left of the Choir is tasteful Renaissance paneling, above which are six reliefs in bronze (three on each side), by *Jac. Sansovino*, from the life of St. Mark. To the left is the throne (*Sella Presbiterale*) of the archbishop, by *Samuele* (1595). — On the balustrade of the *Stalls* are (centre) the four Evangelists in bronze, by *Sansovino*, and (sides) four Fathers of the church by *Stefano Caratti* (1614).

The *High Altar* (*Altare Maggiore*) stands beneath a canopy of verd antique, borne by four columns of marble with capitals of the 11th century. The *Pulpit* of *Orn*, enamelled work with jewels, on plates of gold and silver, executed at Constantinople in 1100 for the front of an altar, forms the altar screen; it was re-arranged in the 14th cent. and furnished with Gothic additions. It is uncovered at Easter only, but is shown daily except on festivals, 12-3, by tickets (25 c.) obtained on the first floor of the *Fabrics* of St. Mark's, reached from the chapel adjoining the choir on the left (tickets for the treasury are also obtained here). Under the high altar repose the relics of St. Mark as the marble slab at the back records. — Behind the high altar is a second altar with four spiral columns of alabaster said to have belonged to the Temple of Solomon, of which the two white ones in the middle are transverse. The *Mosaic* in the Dome represents Christ surrounded by Old Testament saints above those of the apostles, Christ enthroned (1600). The door leading to the apse, to the left, behind the high altar bears reliefs of the Entombment and Resurrection of Christ and admirable heads of Evangelists and Prophets (said to be portraits of the leading Venetian artists of the time) executed in bronze by *Sansovino* (1600).



The Sacristy (*Sagrestia*), to the left, contains some fine mosaics on the vaulting (1000). In the lunette above the door is a Madonna by *M. B. Nizco* (1600). Cabinets with intricate work by *Fra Gio. Schiavone*, *Am* and *Paris de Monaco* etc. (1400-1500). Crypt, see below.

To the right of the high altar, *Capella di San Clemente*, with altar relief of the 10th cent., representing St. Nicholas, James, and Andrew, and the Doge Andrea Dandolo.

In the right aisle, close to the principal entrance, is the Baptistry (recessed, 1½ ft.), in the centre of which is a large font of 10th. The bronze lid, adorned with fine reliefs by *Pyrgos* *Mina* of Padua and *Dandalo* of Florence, bears a bronze statue of John the Baptist, by *Francesco Squai* (1000). Opposite the door, the Gothic monument of Doge Andrea Dandolo (d. 1308). The block of granite on the altar is from Mt. Tabor. On the wall to the left of the altar, is a bust of John the Baptist, of the 10th cent., below it is the stone on which he is said to have been beheaded. The mosaics in the vaulting date from the 13th and 14th centuries. In the central dome, Christ commanding his disciples to baptize the Gentiles in his name, the other mosaics are chiefly from the life of John the Baptist. — From the Baptistry we enter the Cappella Regia, which is visible through the railing in the entrance vestibule. In the centre rises the handsome Monument of Cardinal Giambattista Segno (d. 1501), entirely in bronze, designed like the altar by *Al. Lombardo* and *Am. Lombardo* (1500-1510), on the sarcophagus is the figure of the cardinal over life-size; below are six Virtues by *Paolo Verone*. The handsome altar and canopy are also cast in bronze, with the exception of the front and the bases of the columns. Over the altar are groups in bronze, of the Madonna (*della Gorgona*) by *Am. Lombardo* (1510), and St. Peter and John the Baptist, by *P. Verone*; above, a relief of God the Father, executed by *Am. Lombardo*; on the altar itself a relief of the Resurrection. To the right and left, two lions in coloured marble.

In the right transept is the entrance to the Treasury (*Tesoro di San Marco*) open daily, except festivals, 12-2, 10 a.; see p. 278. In front, an episcopal throne of the 7th cent. with symbolical reliefs, said to be from Grado (p. 279), in a glass case to the left, valuable Byzantine book-covers. On the table to the left, two Gothic model-ships (15th cent.), adjacent to the right, bust of John the Baptist, perhaps of the 11th cent. (?) By the side-wall is an antependium in beaten silver (14th cent.). In the cabinets are the sword of the Doge Bernart (p. 267), sumptuous church-furniture, works in rock crystal, agate, and turquoise.

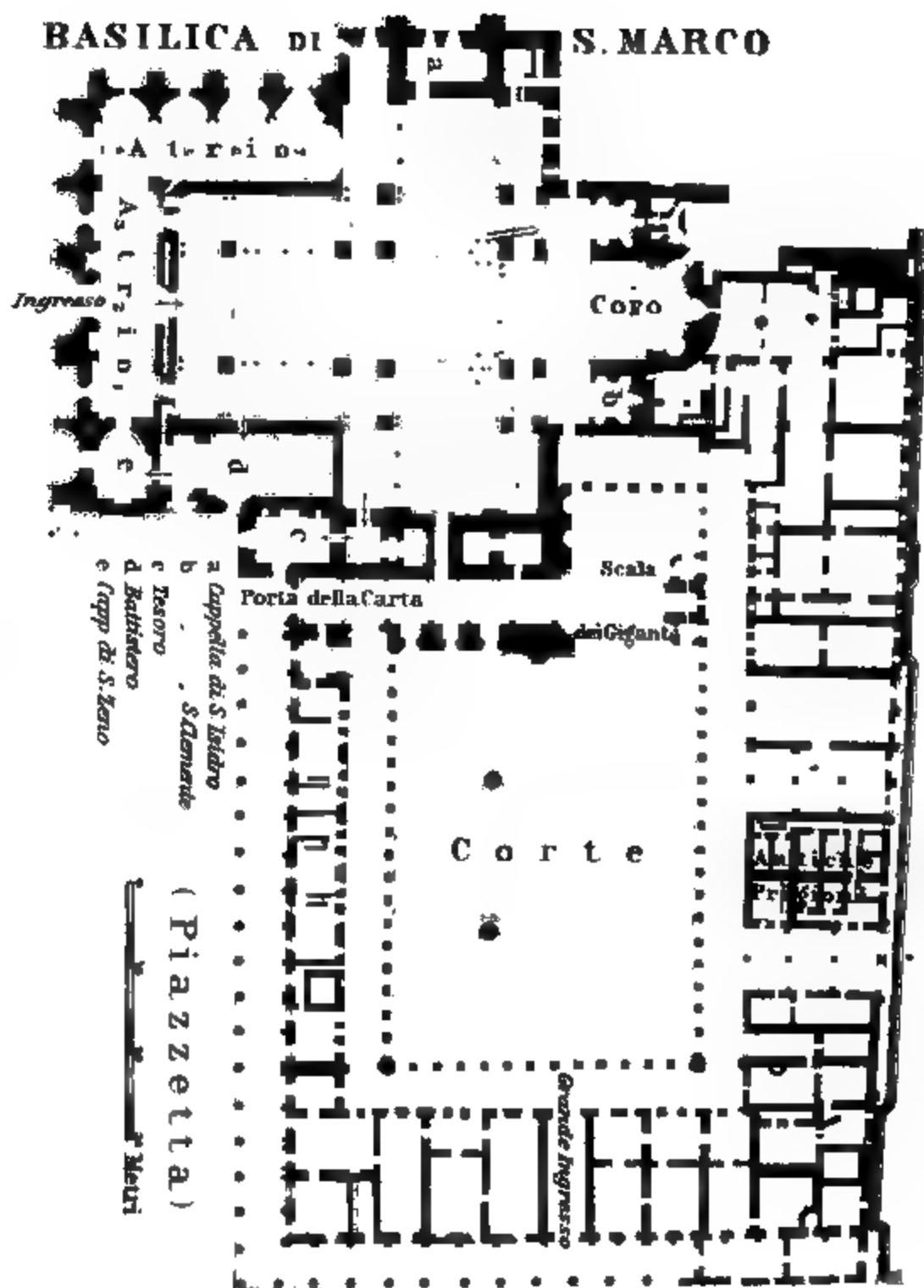
The Crypt, recently entered, is one of the oldest parts of the edifice (near from the Basilica); it contains a multitude of short columns of Greek marble, and in the middle is an enclosure with marble railings of the early Christian period. (See Robertson's *Life of St. Mark*.)

The visitor is strongly recommended to walk round the *basement* inside the church in order to inspect the mosaics more closely. Access from the principal portal (see p. 261). The gallery outside the church should then be visited for the purpose of examining the bronze horses.

In the Piazzetta del Leon, on the N. side of St. Mark's, under the arch of the transept, is the marble sarcophagus, borne by lions, of *Domenico Mann* (p. 267, d. at Paris, 1857). — Beyond this is the Palazzo Patriarcale, occupied by the Archbishop since 1807 (comp. p. 272).

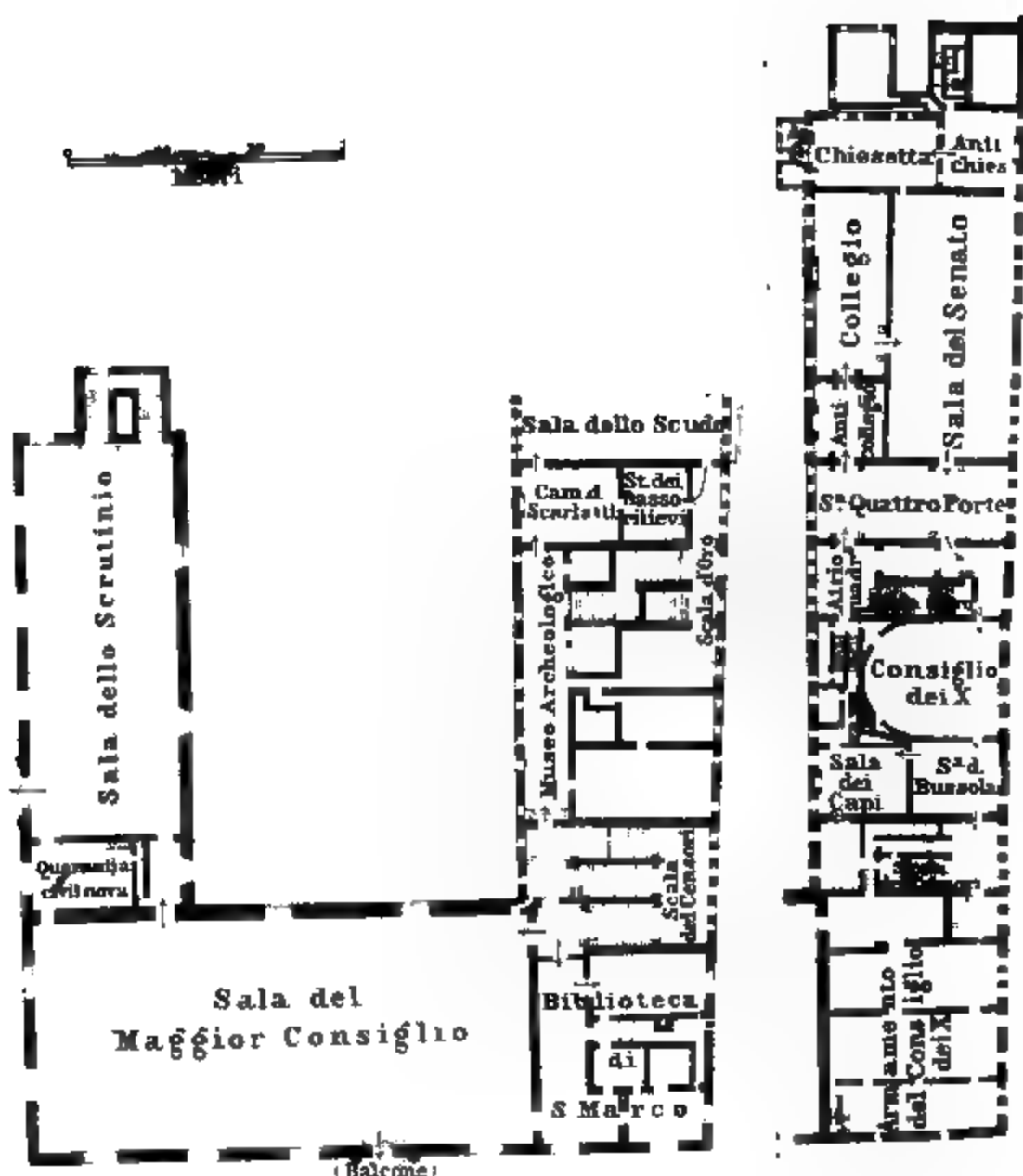
On the S. side of the church are two short square *Pilastri*, with Greek inscriptions, brought in 1286 from the church of St. Saba at Ptolemais (6th cent.), which was destroyed by the Venetians. From the *Petra del Dando*, a block of porphyry at the S.W. corner, the decrees of the Republic were promulgated. Two curious *Reliefs* in porphyry, immured by the entrance to the Palace of the Doge, represent two pairs of figures with sword and mantle embracing

# BASILICA DI S. MARCO



## PALAZZO DUCALE

Pianta terreno



**PALAZZO DUCALE**  
Primo Piano

Secondo Piano

each other. They are said also to have been brought from Ptolemais and are the subject of various legends (see *Hare's 'Venice'*).

The square Campanile (*di San Marco*), 322 ft. in height, which rose opposite St. Mark's, to the S.W., collapsed on July 14th, 1902, crushing the Loggetta at its foot. It was begun in 888, rebuilt in 1329, provided with a marble top in 1417, and in 1517 crowned with the figure of an angel nearly 16 ft. high (now destroyed). The Loggetta, or vestibule, on the E. side of the Campanile, erected by Sansovino in 1540, was once a rendezvous of the Nobili and afterwards a waiting-room for the guards during the sessions of the great Council. The bronze statues of Peace, Mercury, Apollo, and Pallas, and the reliefs on the lower part of the walls, by Sansovino, as well as the *Bronze Gates*, cast in 1760, have partially escaped destruction. Both the Campanile and Loggetta will be rebuilt.

The Clock Tower (*La Torre dell' Orologio*, Pl. G, H, 5), on the opposite side, at the E. end of the Old Procuratie, erected in 1496-99 perhaps from designs by Moro Codacci (?), rises over a lofty gateway, which forms the entrance to the *Merceria* (p. 298). On the platform are two giants in bronze (by Ant. Basso ?), who strike the hours on a bell. The custodian of the clock explains the mechanism ( $1\frac{1}{2}$  fr.); entrance under the archway to the left, indicated by a notice.

From the S.E. corner of the Piazza of St. Mark to the Lagoon extends the *Piassetta* (Pl. H, 5, 6), bounded on the W. by the Library, and on the E. by the Palace of the Doges. On the side next the Lagoon are two *Granite Columns*, from Syria or Constantinople, erected here in 1180; one of them bears the Winged Lion of St. Mark (shattered at Paris in 1815, but put together again in 1893); the other, St. Theodore on a crocodile, patron of the ancient republic, placed here in 1329. This used to be the place of execution; it is now (at the *Molo*) the chief stand for gondolas (p. 260). The Venetian phrase *'fra Marco e Todaro'* corresponds to our 'between hammer and anvil'.

The former *'Library (Libreria Vecchia)*, begun by Sansovino in 1536, is a magnificent building of the 16th cent., and one of the finest secular edifices in Italy. In plan it consists of a double colonnade with arches and embedded columns. In the upper colonnade the arches rest upon a series of smaller fluted columns of the Ionic order. The effect is so fine as to justify certain liberties Sansovino has taken, such as that of enlarging the metopes at the expense of the triglyphs and architrave. The caryatides at the main portal are by Al. Vittoria. The interesting interior, now united with the Procuratie Nuove to form the royal palace (p. 271), contains a ceiling-painting representing Wisdom, by Titian (a late work), and in the hall of the library are ceiling-paintings by P. Veronese, Schiavone, and others, and wall-paintings by Tintoretto and Molinari. The N.E. end was seriously damaged by the fall of the Campanile on July 14th, 1902.

'The Library of St. Mark remains the crowning triumph of Venetian art. It is impossible to contemplate its noble double row of open arches without echoing the judgment of Palladio, that nothing more sumptuous or beautiful had been invented since the age of ancient Rome' (*J. A. Symonds*).

On the Lagoon, between the Library and the *Royal Gardens*, is the old *Zecca* (Pl. H, 6, hence 'zecchino' or 'sequin') or *Mint*, also built by Sansovino in 1536. The interior has just been altered to accommodate the library of St. Mark (p. 261). Beautiful court.

The *Palace of the Doges* (*Palazzo Ducale*; Pl. H, 5), the W. side of which (82 yds.) faces the Piazzetta, and the S. side (78 yds.) the Molo and the Lagoon, is said to have been founded beside the church of St. Theodore about 814 for the first Doge of Venice. It was rebuilt after conflagrations in 976 and 1106, and has been repeatedly altered and restored. The Gothic exterior, lined with small slabs of coloured marble, and with two pointed arcades of 107 columns (36 below, 71 above), one above the other, was thoroughly restored in 1873-80. The S. part dates from the 14th cent. (1300 et seq.; large window, 1404), while the W. façade is said to have been built in 1424-36 by *Giovanni Buon* and his sons *Pantaleone* and *Bertolomeo Buon the Elder*. The magnificent tracery of the windows in the upper story has almost entirely disappeared in the course of one of the restorations.

The upper arcade, called '*La Loggia*', is remarkably rich. From between the two columns of red marble (9th and 10th from the principal portal) the Republic caused its sentences of death to be proclaimed. The capitals of the short columns below (which have no bases) are richly decorated with foliage, figures of men, and animals. On the corner-pillar next the portal are interesting figures of *Numa Pompilius*, *Scipio*, *Emperor Trajan* judging the cause of a widow, *Justice*, etc., all with inscriptions. The group above these is the '*Judgment of Solomon*' by two unknown Florentines. At the corner towards the Lagoon, *Adam and Eve*. Mr. Ruskin, who gives an elaborate description of these sculptures in his '*Stones of Venice*', affirms that the capital under this group, 'in the workmanship and grouping of its foliage', is, on the whole, the finest he knows in Europe. At the S.E. angle, the sin of *Noah*. All these are Gothic. In the centre of the Piazzetta façade is an alto-relief of the *Lion of St. Mark* with a kneeling figure of Doge *Andrea Gritti* (1523-38), which was destroyed by the Radicals in 1797 and restored by *Urbano Bolzasso* in 1897. Adjacent is a *Venetia enthroned*.

The transition from late-Gothic to Renaissance forms is illustrated by the fine portal adjoining St. Mark's, built in 1438-43 by *Giov.* and *Bart. Buon the Elder*. It is called '*Porta della Carta*' from the placards which announced the decrees of the Republic here. The figure of *Temperance*, below to the left, the charming *Putti*, climbing among the Gothic foliage of the tympanum, and the figure of *Justice*, above, are especially attractive. The relief of the

Lion of St. Mark and the kneeling figure of Doge Frane. Foscarl, above the portal, is modern (comp. p. 281).

The magnificent \*Court was begun about 1483 by Ant. Rizzo, continued in 1499-1511 by Pietro Lombardo and in 1545-50 by Ant. Scarpagnino, but only partly completed. The florid façade on the E. side is probably by Rizzo. The little \*Façade adjoining St. Mark's at the N.E. corner, attributed to Gugl. Bergamasco (1520), is less gorgeous, but more happily proportioned. Within one of the highest windows to the left of the main façade was the prison of the poet Count Silvio Pellico in 1822, before he was removed to the Spielberg at Brünn (comp. p. 43). In the centre of the court are two *Well Heads* in bronze, of 1556 and 1559. On the façade of the *Clock Tower*, to the right, is a statue of the Venetian general Duke Francis Maria I. of Urbino (d. 1538) by the Florentine sculptor G. Bandini. The other statues are antique, but freely restored.

The richly ornamented *Scala dei Giganti*, the flight of steps leading to the palace, derives its name from the colossal statues of Mars and Neptune at the top, by Sansovino (1554). On the highest landing of these steps, in the later period of the Republic, the doges were crowned. Opposite are beautiful statues of \*Adam and Eve, by Antonio Rizzo (1464).

The \*INTERIOR (admission, see p. 265; office on the first floor, to the right) is another prominent specimen of Venetian art, although it was robbed of many treasures by the French in 1797. While the earliest native painters devoted their energies to the church of St. Mark, the great masters of the 15th and 16th cent. were chiefly engaged in the Palace of the Doges. As, however, their works were destroyed by the great fire of 1577, the palace now forms a museum of later masters only, such as Tintoretto, Paolo Veronese, and Palma Giovane, but it still presents a most brilliant display of Venetian painting, so far as executed for behoof of the state. The excellent condition of the paintings is noteworthy, the gorgeous colouring of P. Veronese is nowhere better illustrated. Lists of the pictures are placed in the principal rooms (except on Sun. and holidays; printed description 50 c.).

We ascend the *Scala dei Giganti*. Around the upper colonnade are modern busts of Venetian scholars, artists, and doges, and a few antiques from the Archaeological Museum (p. 281, Dionysus and a satyr, Apollo resting, two Muses). Tickets of admission are sold opposite the staircase (see p. 285). To the right is the richly decorated *Scala d'Oro* of Sansovino, completed in 1577, once accessible to those only whose names were entered as 'Nobill' in the Golden Book. The stucco-work is by Al. Vittoria, the paintings by G. B. Franco. By this staircase we ascend on week-days direct to the upper story. — The next staircase, the *Scala dei Censori*, is the entrance on Sundays and festivals (p. 279).

The UPPER FLOOR contains the apartments in which the author-

ideas of the Republic held their meetings, and which retain much of their ancient splendour. We first enter a small anteroom, the —

I. **ATRIO QUADRATO**, with ceiling-paintings by *Tintoretto*, Doge Priuli receiving the sword of justice. On the walls, portraits of procurators (p. 271), also by *Tintoretto* — To the right is the —

II. **SALA DELLE QUATTRO PORTE**, restored in 1866; architectonic decorations by *Palladio*, 1575. Entrance-wall, in the centre: "Doge Ant. Grimani kneeling before Religion, by *Titian* (a late work; ca. 1555); the figures at the sides are by *Marco Vecelli*. The side pictures are by *Titian's* pupils: left, Verona conquered by the Venetians in 1459, by *Giov. Contarini*. Over the windows in the E wall: Neptune strewing the treasures of the deep at the feet of Venetia, by *Tiepolo*. Exit-wall: Arrival of Henry III. of France at Venice in 1574, by *Andrea Vicentino*; Doge Marino Grimani receiving the Persian ambassadors in 1603, by *Gabriele Callari*, son of P. Veronese. Magnificent ceiling-stucco-work by *Sanmossino*, painting by *Jac. Tintoretto*. — Next we enter the —

III. **ANTICOLLEGIO**, opposite the Atrio Quadrato. Architectonic decoration and fine chimney-piece designed by *Scamossi*. Opposite the windows, Jacob's return to Canaan, by *Bassano*; "Rape of Europa, by P. Veronese. Also, four paintings by *Tintoretto*: Forge of Vulcan, Mercury with the Graces, Minerva driving back Mars, and Ariadne and Bacchus.

IV. **SALA DEL COLLEGIO**. On the left, chimney-piece with statues of Hercules and Mercury, by *Campagna*. Over the door and on the exit-wall: Doge Andrea Gritti praying to the Virgin, Nuptials of St. Catharine (with a portrait of Doge Franc. Donato), Virgin in glory (with Doge Niccolò da Ponte), Adoration of the Saviour (with Doge Alvise Mocenigo), all by *Jac. Tintoretto*. Over the throne, a memorial picture of the Battle of Lepanto (1571), "Christ in glory (below, Doge Venier, Venetia, Religion, St. Mark, etc.), by P. Veronese. Ceiling-paintings (considered the finest in the palace), Neptune and Mars, Faith, "Venetia on the globe with Justice and Peace, all by P. Veronese.

"The roof is entirely by Paul Veronese, and the traveller who really loves painting ought to get leave to come to this room whenever he chooses and should pass the sunny summer mornings there again and again . . . He will no otherwise enter so deeply into the heart of Venice" — *Rustia*.

V. **SALA DEL SENATO**. Over the throne, Descent from the Cross by *Jac. Tintoretto*, with portraits of the Doges Pietro Lando and Marc Antonio Trevisano; on the wall, to the left, Doge Seb. Venier before Venetia, Doge Pasquale Cicogna in presence of the Saviour, Venetia with the Lion against Europa on the Bull (an allusion to the League of Cambray, see p. 266), all by *Palma Giovane*; Doge Pietro Loredan imploring the aid of the Virgin, by *Jac. Tintoretto*. Above the exit, Christ in glory, with Doges Lorenzo and Girolamo Priuli, by *Palma Giovane*. Central ceiling-painting: Venice, Queen of the Sea, by *Dom. Tintoretto*.

Beyond this room (to the right of the throne) is the *ANTI-CHAMBER*, or vestibule to the chapel of the Doges, containing two pictures by *J. Tintoretto*, SS. Jerome and Andrew, and SS. Louis, Margaret, and George. — In the *CHAPEL (Chiesetta)*, over the altar, Statue of the Madonna by *Sansovino* (1536). On the entrance-wall, *Andr. Previtali*, Israelites crossing the Red Sea, Christ in Hades. — We return through the *Sala del Senato*, and from the *Sala delle Quattro Porte* pass through an anteroom (left) to the —

VI. *SALA DEL CONSIGLIO DEI DIOCI* (comp. p. 266). Entrance wall: Pope Alexander III. and Doge Seb. Ziani (p. 280), the conqueror of Emp. Fred. Barbarossa, by *Leonardo Bassano*; opposite, the Peace of Bologna between Pope Clement VII. and Emp. Charles V., 1529, by *Marco Vecelli*. Back-wall: Adoration of the Magi, by *Alliance*. Ceiling-paintings, partly copies of *Veronese* and partly by *Batt. Zelotti* and others; the "Old Man supporting his head with his hand (at the back) is by *P. Veronese* himself.

VII. *SALA DELLA BUSSOLA*, ante-chamber of the three Inquisitors of the Republic. On the entrance-wall (the present egress) is an opening, formerly adorned with a lion's head in marble, into the mouth of which (*Bocca di Leone*) secret notices were thrown. This room contains two pictures by *Alliance*: on the entrance-wall, Taking of Brescia, 1426, opposite, Taking of Bergamo, 1427, chimney-piece by *Sansovino*; opposite, Doge Leon. Donato kneeling before the Madonna, by *Marco Vecelli*. On the ceiling, St. Mark surrounded by angels, by *Paolo Veronese* (a copy). — The room to the right is the —

VIII. *SALA DEI CAPI* (the three heads of the Council of Ten). Central ceiling-painting, an angel driving away the vices, of the school of *Paolo Veronese*; chimney-piece by *Sansovino*, with caryatides by *Pietro da Salò*. On the entrance-wall: Madonna and Child, two saints, and Doge Leon. Loredan, by *Vinc. Catena*. — We now return to the *Sala della Buscola* and descend to the —

CENTRAL FLOOR, to which the *Scala dei Censori* leads direct (on Sun. and holidays, see p. 277). To the right is the *Archæological Museum* (p. 281), to the left are the *Library* (p. 281) and the —

*SALA DEL MAGNANIMO CONSIGLIO*, 55 yds. long, 26 yds. broad, 47 ft. high, which was the assembly-hall of the Great Council (p. 266). The balcony affords a "View of the lagoons, with the islands of San Giorgio and the Giudecca opposite, and the Lido to the left. The ceiling-paintings, which represent battles of the Venetians, are by *P. Veronese*, *Franc. Bassano*, *Jac. Tintoretto*, and *Palma Giovane*, the best are "Venice crowned by Fame (in the large oval next the entrance) by *Paolo Veronese*, and Doge Niccolò da Ponte in the presence of Venice, with the senate and ambassadors of the conquered cities (in the rectangle in the centre), by *Jac. Tintoretto*. On the frieze are the portraits of 76 doges, beginning with Obelerio Antenoreo (d. 810), the ninth doge of the or



federation (p. 226). — On the R wall, above Guariento's frescoes (p. 268), Jac. Tintoretto's *Paradise*, the largest oil-painting in the world (72 ft. by 23 ft.), with a bewildering multitude of figures, many of the heads of which are admirable. — On the walls are 21 large scenes from the history of the Republic by Leandro and Francesco Bassano, Paolo Veronese, Jacopo and Domenico Tintoretto, etc. These pictures consist of two series. The first illustrates in somewhat beautiful fashion the life of Doge Sebastiano Zani (1173-79), who accorded an asylum to Pope Alexander III. (comp p. 272) and (in league with the towns of Lombardy) resisted the imperial demands, the second depicts the exploits of Doge Enrico Dandolo (p. 268).

The first series begins on the upper part of the wall to the right of the entrance, and runs to the left towards the opposite end: 1 Meeting of Pope Alexander III and Doge Zani at the Monastery della Carità; 2 Parting audience of the Ambassadors of the Pope and the Doge on their departure for Pavia both by *Figini* and *Paolo Veronese*; 3 (above the window) Presentation of the consecrated candles, by *Leandro Bassano*; 4 Ambassadors of the Pope and the Doge at Pavia presenting to Emp. Fred. Barbarossa a petition for cessation of hostilities, by *Jac. Tintoretto*; 5 The Pope presenting a sword to the Doge, by *Francesco Bassano*; 6 (above the window) Departure of the Doge with the papal benediction, by *Paolo Veronese*; 7 Battle of Salvo (Pirano) defeat of the Imperial fleet, and capture of Otho, the Emperor's son, 1177 by *Dom. Tintoretto*; 8 (above the door) The Doge presenting the captive Otho to the Pope, by *Andrea Mantegna*; 9 Pope Alexander permits Otho to return to his father in order to negotiate a peace, by *Paolo Veronese*; 10 Fred. Barbarossa kneeling before the Pope (p. 272), by *Paolo Veronese*; 11 (above the door) Renewed meeting between the Pope, Doge and Emperor at Ancona, by *Girolamo Gandino*. — On the end wall, 12 The Pope presents gifts to the Doge, including the ring, the symbol of supremacy with which the Doge annually "wedded the Adriatic", 1177, by *Giulio del Moro*.

The series of pictures in honour of Doge Dandolo also begins on the entrance wall, to which we return after seeing the first series. They run from left to right: 1 The Doge and French Crusaders swear alliance at St. Mark's in 1202 for the liberation of the Holy Land by *Giov. La Greca*; 2 Storming of Zara in 1202, by *Andrea Mantegna*; 3 Surrender of Zara in 1202, by *Dom. Tintoretto* (over the door to the balcony); 4 Alexius, son of the dethroned Greek Emp. Isaac Angilus invoking the aid of the Venetians for his father in 1202 by *Andrea Mantegna*; 5 Taking of Constantinople by the Venetians and French 1202, by *Paolo Veronese*; 6 Second capture of Constantinople in 1202, by *Dom. Tintoretto*; 7 Queen Baldwin of Flanders elected Greek Empress 1202, by *And. Mantegna*; 8 Coronation of Baldwin by Doge Enrico Dandolo 1202, by *Alonso* (above this a high tablet on the frieze among the portraits of the Doges bears the inscription *hic et Isaac Maritus Patrie dignitate pro coronatus*, comp. p. 266); — Lastly 9 Return of the Doge Andrea Contarini from his victory over the Genoese fleet near Chiozza, 1200, by *Paolo Veronese*.

The *Coronation* contains a bust of the Emp. Francis I. and portraits of several senators. — The *SALA DELLE SCRITTURE*, or *Voting Hall*, used at the election of the doges and other officials, is decorated similarly to the preceding room. The balcony affords a good view of Sansovino's Library.

On the frieze are portraits of the last 30 doges, from Pietro Loredan (1676-79) down to Lod. Manin (1797). Entrance-wall: Last Judgment, by *Paolo Veronese*, above, Prophets, by *A. Mantegna*. Left wall, towards the

Plasmas: 1. Victory over King Roger II. of Sicily, 1148, by M. Paselli; 2. (beyond the door) Subjugation of Tyre under Domenico Michieli in 1128, by Altieri; 3. Victory of Michieli over the Turks at Jaffa, 1128, by *Steno Ferretti*; 4. Victory in the Canale Orfano over Pepin, son of Charlemagne, in 815; 5. Siege of the island of Rivoalte by Pepin in 800, both by A. Flemming. — Opposite the entrance Monument erected in 1804 to Doge Francesco Morosini 'Peloponnesiaca', who in 1684-90 conquered the Morea and Athens (p. 267); the bronze half-figure of the doge in front is attributed to G. F. Albergheissi. — Right wall 6. Lazzaro Mocenigo defeats the Turks near the Dardanelles, 1656, by *Pietro Lheri*; 7. (over the window towards the court), Destruction of Margaritino (in Albania), 1571, by *Pietro Ballozzi*; 8. Battle of Lepanto, 1571; 9. (over the second window), Conquest of Cattaro (in Dalmatia) during the war against Genoa, 1570, both by A. Flemming; 10. Recapture of Zara, 1548, by J. Faleretti. — On the ceiling, other scenes from the history of the Republic.

We return, to the right, through the SALA DI QUARANTA CIVIL NOVA, the civil court, which contains some unimportant paintings.

The celebrated LIBRARY OF ST. MARK (*Bibliotheca Marciana*; open daily, 9-4, in summer 9-5; special permission necessary for the MSS. and codices), founded in 1468, contains 850,000 printed volumes and about 10,000 MSS. It is about to be removed to the Zecca (p. 276), in order to relieve the Doge's Palace of the weight of the books.

The READING ROOM (open to the public) was originally the courtroom of the Quaranta Civil Vecchia, or civil appeal-court. — Over the door of the SALA DEI CAVALEMM is a portrait of Card. Bessarione, founder of the library, by *Giov. Corbelli*. — The show cases in the SALA Bessarione contain some splendid Byzantine book-covers of the 9-11th cent., a copy of Dante of the second half of the 14th cent., with numerous miniatures, and the *Brutieris Græci*, a famous early-Flemish breviary of the beginning of the 16th cent., with beautiful miniatures by Gerard Horenbout and Lievin van Lathem; other valuable MSS.; and books printed in Venice. On the ceiling, Adoration of the Magi, by *Pasio Veronesi*, brought from the now demolished church of San Niccolò del Frari.

The ARCHEOLOGICAL MUSEUM occupies the rooms in which the doges resided down to the close of the 16th century. It contains ancient Greek and Roman sculptures in marble, most of them brought home as booty by the Venetians from their campaigns, and also many more recent acquisitions.

I. Room (Galleria d'Ingresso). Colossal Heads of a male and female satyr. Two pictures of the Lion of St. Mark, by *Jacobello del Piero* (1415), and *Fm. Carpaccio* (1516). Portraits of Doges.

II. Room (Camera degli Sciaratti; originally the doges' bedroom). Fine early Renaissance wooden ceiling. Chimney-piece by *Ant. and Tullio Lombardo*. Over the entrance is a relief of the Doge Leon. Loredan kneeling before the Virgin, perhaps by *Ant. Rizzo*(?); the relief of the Madonna, opposite, dates from 1528. Busts of the Doges Andrea Vendramin and Francesco Foscari, the latter a fragment of the reliefs over the Porta della Carta (p. 277), demolished by the Radicals in 1797.

III. Room (Sala delle Stude). In front of the entrance to the Sala del Filosofo (p. 282), the famous 'Map of the world' by the Camaldulensian monk Fra Mauro, 1457-58, adjacent, to the right, six tablets of carved wood from the pterosphere of Hadji Mehmet of Tunis (1550), captured by the Venetians in the 17th century. On the walls, other old maps. — The door to the left leads into the —

IV. Room (Sala dei Busti), with a fine early-Renaissance wooden ceiling and a chimney-piece by *Ant. and Tullio Lombardo*. Numerous

heads of Roman emperors (the best Vitellius, opposite the entrance). In the centre are Venetian medals, etc. — We now pass in a straight direction into the —

V Room (*Stanza dei Reonati*), with chimney piece and magnificent ceiling of the 16th century. Small sculptures in marble, bronze, and ivory. Dishes for Venetian cakes. Greek vases. Egyptian antiquities.

VI Room (*Stanza degli Stucchi*) decorated like the VII, with stucco reliefs of the 16th century. Show cases with Venetian coins. By the window, a narwhal horn with carvings. — To the right is the —

VII Room (*Stanza dei Pittori*), which contains a collection of Roman coins. From the steps of the staircase by the right wall we see an interesting "Procession of St. Christopher," by Titian, painted about 1504. In the wall of an adjacent corridor is a memorial of the monument of Thomas Howard, Duke of Norfolk who was banished by Richard II. The Duke died at Venice in 1399 and was buried in the vaults of San Marco (p. 271). His body was removed to England in 1644, while his monumental tombstone remained on site till 1840, when it also was taken to England. — The door in the W.E. corner of this room leads to the —

VIII R. Room (*Stanza dei Dogi*). Round the walls of the first room (*Stanza Ottaoi*) are broken sculptures of the Renaissance. At Ferrara, Bust of Doge Bob Vespini. And Lombardo's, Assumption and Coronation of the Virgin, reliefs from the destroyed monument of the Doge Dario and Agost. Barbarigo to the Carth. (*Stanza 1*). Four reliefs from the legend of the Holy Cross, and (opposite) Tabernacle door from the church of St. Marco (destroyed in 1612). *Stanza 2*, St. Marco. Capital. Battle scenes. Pallas Lombardo. Double relief portraits in marble. Doge's hat (corona ducalis). In the show cases are pendants by Pisanello, Battle of Faenza, Sperandio, Leone Lored, and others. Venetian coins. In the middle coins (scudi) from Morano. Ivory reliefs, and mosaics (among them *Santa Agnachea*). — In the next room (*Stanza Orlogia*) is a chimney piece by Pietro Lombardo's. Antiquities opposite the windows, Rape of Ganymede, a 12-moon work, freely restored, Leda with the Swan, Apollo. By the east wall, three "Conquered Gauls, resembling the Dying Gladiator at Rome and connected with similar statues at Naples and Rome, ancient copies of the group erected on the Acropolis at Athens by Antioch I. King of Pergamene about B.C. 280 after his victory over the Gauls at Sardis. Capes bending like bow perhaps after Lysippos. — The third room (*Stanza Accademia*) also contains ancient marbles, including the lower part of a colossal seated female figure, of the Augustan or Hadrianic period. Two Roman tripod bases with armed Cupids. Above is a faded fresco of the Madonna and two angels, by Titian. — We now pass through the Sala delle Scuole into the

IX Room (*Stanza dei Bassorilievi*). Entrance wall, immediately to the right, Fragment of a Greek tomb relief. Further on, "Fragment of an Attic frieze of a naval battle belonging to the mosaic relief mentioned at p. 262, above it, Front of a child's sarcophagus, with the story of Clelia and Ptolemy, carved at the top and bottom. In the corner Square Altar perhaps of the 3rd cent. B.C., with charming representations of entry. On the east wall, in the middle, Front of a Roman sarcophagus, representing the death of the children of Stabs. to the left, Warrior smothering

We now descend the staircase and beyond the Sala del Consiglio (p. 277) pass through the second door to the right (marked "Prigioni"), from which a narrow passage leads to the lofty Bridge of Sighs (*Ponte dei Sospiri*, Pl. II, 5), which was constructed by And. Contino in 1508-1608 and connects the Palace of the Doges with the Carceri or Prigioni Criminali, built in 1571-97 by Gio. da Ponte. These the prison for ordinary criminals, are still in use, while the notorious *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797. A staircase descends from

the above-mentioned passage to the *Poasi*, a series of gloomy dungeons, with a torture-chamber and the place of execution for political criminals. Too much sentiment need not be wasted on the Bridge of Sighs, as the present structure — that 'pathetic swindle' as Mr. Howells calls it —, serving merely as a means of communication between the Criminal Courts and the Criminal Prison, has probably never been crossed by any prisoner whose name is worth remembering or whose fate deserved our sympathy.

A good survey of the Bridge of Sighs and of the handsome E. side of the Doges' Palace, more harmonious in appearance than the W. side, with a basement of faceted stone, is obtained from the *Ponte di Canonica* (p. 301) or from the *Ponte della Paglia*, which connects the Molo with the \**Riva degli Schiavoni* (Pl. H, I, 5; 'quay of the Dalmatians'), a quay paved with unpolished marble. This quay presents a busy scene, being the most popular and sunniest lounge in Venice. In 1887 it was embellished with an equestrian *Statue of Victor Emmanuel II.*, by E. Ferrari; at the back of the pedestal is *Venetia enslaved*, in front *Venetia liberated*. The *Hôtel Danieli* (p. 259) was the home of Alfred de Musset and Georges Sand in 1839. — Beyond the next bridge rises the church of *SANTA MARIA DELLA PIETÀ* (Pl. I, 5): in the high-choir, above the principal entrance, \**Christ in the house of the Pharisee* by Moretto (1544); on the ceiling, *Victory of the Faith*, by Tiepolo. Near this church is the *Casa del Petrarca*, presented by the Republic to Petrarch in 1362.

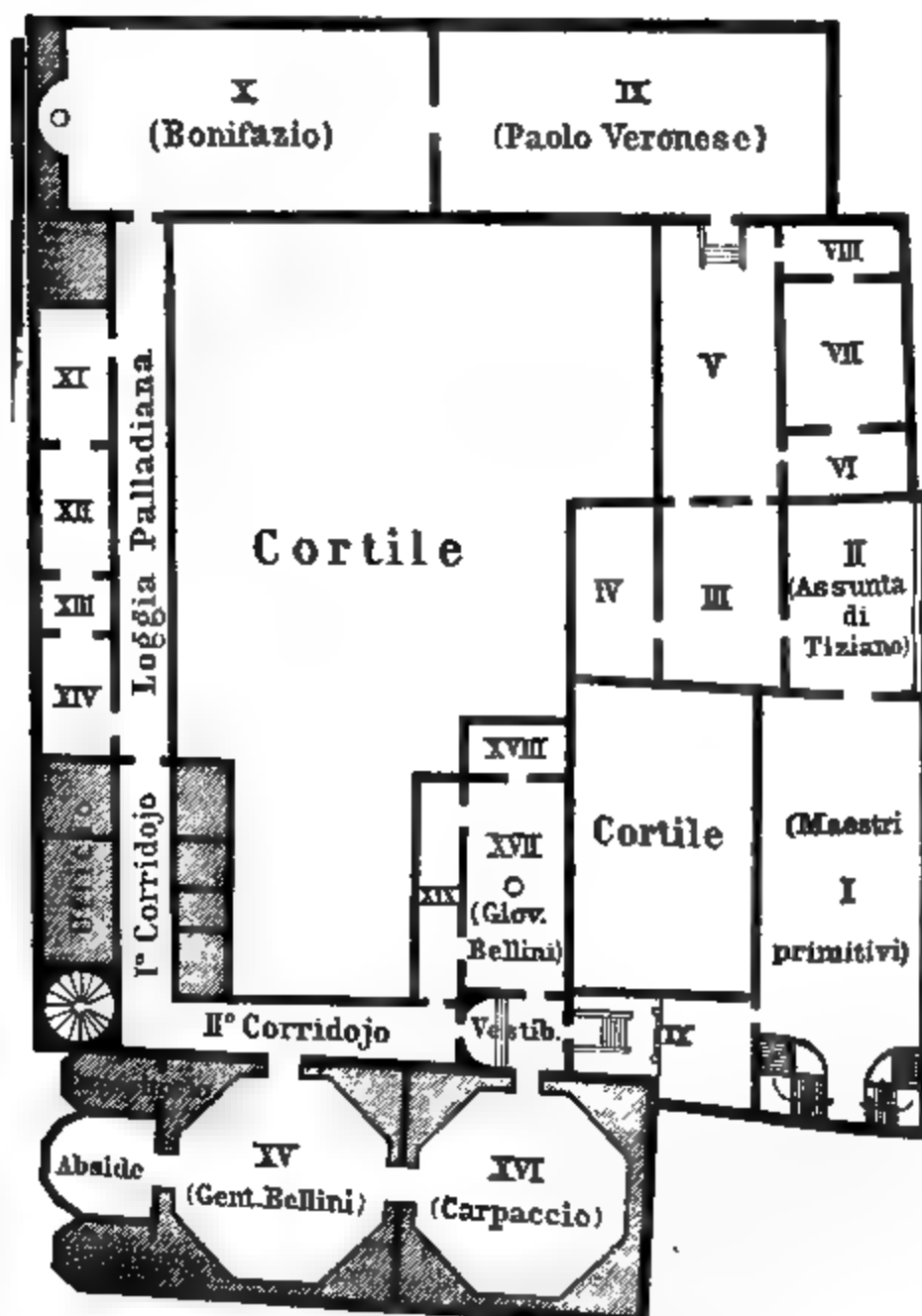
For the adjoining churches of *S. Zaccaria*, *S. Giorgio del Greco*, and *S. Giovanni in Bragora*, see pp. 301, 305; for the *Arsenal*, *S. Biagio*, and the *Giardini Pubblici*, see p. 306.

#### b. The Academy.

The \**Accademia di Belle Arti* (Pl. E, 6) occupies the old *Scuola di Santa Maria della Carità*, the assembly-hall of this, the oldest brotherhood in Venice (founded 1260), which lies on the Grand Canal, close by the iron bridge (steamboat-station, p. 261), and may be reached on foot from the Piazza of St. Mark in 10 min. (comp. p. 315). The entrance is to the right, under a figure of Minerva with the lion, whence we ascend the staircase. Admission, see p. 285; catalogue (1900), 1 fr. Director, *Signor Cantalamessa*.

The gallery, which was founded in 1788, chiefly contains pictures by Venetian masters, and possesses many works of the first class, besides an abundance of mediocre paintings. The ordinary visitor will be most interested in the canvases of the *Bellini* and the great masters of the following period. The historical paintings by *Gentile Bellini* and *Vittore Carpaccio* in Rooms XV and XVI present a lifelike picture of ancient Venice, while the brilliance of their colouring makes us forget the poverty of their execution

and the want of individuality in their figures and groups. It is instructive to compare the Venetian manner with the mode in which contemporary Florentine artists arrange their groups and



describe historical events. In the case of the numerous pictures of *Giovanni Bellini* (Room XVIII) the attention is chiefly arrested by his 'santa conversazione' pieces (p. 268), by the beauty of his nude figures, and by his vigorous though not very saint-like male figures.

A picture by *Boecaccio Boecassino* (Room XVII, No. 600), a little-known master of the earlier school, is one of the best of that period. *Pulmo Vecchio* is represented here by one of his best works, a recently acquired Holy Family (R. VII). *Rocco Marconi's* Descent from the Cross (R. V, No. 166) is one of his finest efforts. *Titian's* masterpiece, the Assumption of the Virgin (R. II, No. 40), requires no comment; the glowing rapture of the apostles, the jubilant delight of the angels, the beaming bliss of the Madonna, and the magnificence of the colouring cannot fail to strike the eye of every beholder. The gallery comprises also the last, uncompleted creation of this master: the Plot in R. X (No. 400). His Presentation in the Temple (R. XX, No. 626) is also very attractive owing to the spirited grouping and the beauty of the individual figures. *Bonifazio I's* wealth of colour is displayed in the Story of Dives (R. X, No. 261), the Massacre of the Innocents (R. X, No. 319), and his small Madonna (R. X, No. 289). The Miracle of St. Mark (R. II, No. 42) by *Jacopo Tintoretto*, and the Supper in the house of Levi (R. IX, No. 209) by *Paolo Veronese*, are specially interesting.

The ticket-office is in the hall at the foot of the stairs, on the right. The double staircase ends in —

Room I (Sala dei Maestri Primitivi). The finely carved Renaissance ceiling (end of 15th cent.) is adorned with paintings by *Alvise Vivorini* (God the Father) and *Dom. Campagnolo*. Pictures of the 14-15th cent., some in fine original frames. On the entrance-wall: 15. *Jacobello del Fiore*, Allegory of Justice. To the right: 10. *Lorenzo Veneziano*, Altar-piece in sections (in the centre the Annunciation, 1368; above it, God the Father by *Frances. Bissolo*); 1. *Jac. del Fiore*, Coronation of the Virgin, 93. *Michiele Zambono* (?), Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (a copy of the original by *Ant. Vivorini* and *Giov. Alamanno* in San Pantaleone, p. 313). To the left: 24. *Mich. Lambertini* (Bologna; 15th cent.), Altar-piece, with scenes from the Legend of the Holy Cross in the predella.

Room II (Sala dell' Assunta). \*\*40. *Titian*, Assumption ('Assunta'), painted in 1516-18 for the Frari (p. 310), whose high-altar it once adorned, and several times restored.

There is nothing so remarkable in this enchanting picture as the contrast between the apparent simplicity of the results, and the science with which these results are brought about. Poetical concentration is attained by perspective science, applied alike to lines and to atmosphere, at the same time that a deep and studied intention is discoverable in the subtle distribution of radiance and gloom. Something indescribable strikes us in the joyful innocence of the heavenly company whose winged units crowd together singing, playing, wondering and praying, some in light, some in half light, others in gloom, with a spirit of life moving in them that is quite delightful to the mind and the eye. Like the bees about their queen this swarm of angels rises with the beautiful apparition of the Virgin, whose noble face is transfigured with gladness, whose step is momentarily arrested as she ascends on the clouds, and with upturned face and outstretched arms longs for the heaven out of which the Eternal looks down. To this central point in the picture Titian invites us by all

the arts of which he is a master. . . The apostles we observe are in shade. An awfully inspired unanimity directs their thoughts and eyes from the tomb round which they linger to the circle of clouds beautifully supported in its upward passage by the floating shapes of the angels. The lifelike semblance of nature in these forms, and the marvellous power with which their various sensations of fear, devotion, reverent wonder, and rapture are expressed, raise Titian to a rank as high as that held by Raphael and Michelangelo.' — *Cramer & Crocicollis*.

Entrance-wall: 44. *Vitt. Carpaccio*, Presentation in the Temple (1510), 36. *Cima da Conegliano*, Madonna enthroned, with saints and angels making music; above, \*45. *Paolo Veronese*, Ceres offering her gifts to the enthroned Venetia. — To the left, \*37. *Paolo Veronese*, Madonna enthroned, with saints. — \*38. *Giov. Bellini*, Madonna enthroned, in a richly decorated niche, with 88. Sebastian and Dominic and a bishop to the right, and Job, St. Francis, and John the Baptist to the left; on the steps of the throne are three angels. This is one of the finest works of the artist (ca. 1478). — \*39. *Marco Basaiti*, Call of James and John, the Sons of Zebedee, dating from 1510 and marking with No. 69 in Room V, painted the same year, the highest level reached by Basaiti under the influence of Giov. Bellini. — Opposite, \*42 *Jac. Tintoretto*, St. Mark rescuing a slave (1548). — On the rear-wall, *Al. Vittoria*, Busts of Franc. and Dom. Duode. — The steps lead to —

Room III (*Scuole Varie Italiane*). Entrance-wall: 62. *Spagnoletto*, Martyrdom of St. Bartholomew; 59. *Caravaggio*, Homer. Opposite, 58. *Guarino*, Madonna in clouds, with four saints (1518). — The door to the left leads to —

Room IV (*Disegni*), with ceiling-paintings by *Benedetto Cattori* (Assumption) and *Tintoretto* (Allegories). By the entrance-wall, in Case 62, are drawings by *Albert Dürer*, *Hans Baldung Grien*, etc. In the centre, in Cases 33-42, is the so-called '*Sketch Book of Raphael*' (not genuine; perhaps by a pupil of *Pinturicchio*). By the back-wall, in the show-cases: 3. *Raphael*, Apollo and Marryas; 4 and 7. Drawings by *Michael Angelo*. Farther on, \*Drawings by *Leonardo da Vinci*, including studies for the Adoration of the Shepherds, the Last Supper (p. 136), and the Battle of Anghiari (p. 446). — We now return to Room III and pass to the left into —

Room V (*dei Balliniani*). Entrance-wall: \*69. *Basaiti*, Christ on the Mt. of Olives (see No. 39, in Room II). To the left: 102. *Basaiti*, St. George and the Dragon (1520?), 76. *Marco Marziale*, Supper at Emmaus (1508), \*166. *Rocco Marconi*(?). Descent from the Cross, the group in the centre of great beauty, 80. *Bart. Montagna*, Madonna enthroned, with 88. Sebastian and Jerome; 79. *Franc. Bissolo*, St. Catharine of Siena receiving the Crown of Thorns from Christ. — 89. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat (1515), *Andr. Previtali*, 640. Adoration of the Shepherds, 639. Crucifixion. — 95. *Seb. del Piombo*(?), Visitation (formerly described as an early work by Titian). — We now pass through the first door to the right into —

Room VI (dei Callot). Left wall: 176. *A. van Dyck*, Christ on the Cross.

Room VII (dei Fritolani). To the left, 169. *Girol. da Santa Croce*, SS. Gregory and Augustine. — Opposite, 151. *Pellegrino da San Daniele*, Annunciation (1519) — In the centre, *Palma Vecchio*, \*Holy Family with SS. John the Baptist and Catherine.

Room VIII (dei Flammighi). Entrance-wall: 180. *J. Steen*, Astrologer. — Opposite: \*191. *Regier van der Weyden* (ascribed to *Hugo van der Goes*), Portrait of a man; 586. *Mening*, Portrait of a young man. — By the exit, 182, 184. *H. Bosch*, Scenes in Hades. — We now return to R. V and ascend the steps to —

Room IX (di Paolo Veronese). On the wall to the right, \*208. *Paolo Veronese*, Jesus in the house of Levi (1573), a masterpiece of the artist, who has used the historical incident as a pretext for delineating a group of handsome figures in the unfettered enjoyment of existence (much damaged). — To the left, *Jac. Tintoretto*, 217. Descent from the Cross, 223. Doge Alvise Mocenigo, 234. Andrea Cappello (restored). — 262. *Leonardo Buonmo*, Raising of Lazarus, 260. *Paolo Veronese*, Annunciation. — On an easel, *Paolo Veronese*, Scene from the legend of St. Nicholas of Bari (a ceiling-painting; injured).

Room X (dei Bonifazi). To the left 269. *Bonifazio I.*, Madonna with saints (early work), 280. *Bonifazio III.*, SS. Bernard and Sebastian. — 278. *Bonifazio II.*, The Woman taken in adultery.

\*291. *Bonifazio I.*, Banquet of Dives.

'An attractive narrative composition, affording us a glimpse of the private life of a Venetian aristocrat. In the splendour of the colouring, the beauty of the forms, and the charm of the landscape in the background, we may recognise the influence of Titian's masterpieces of ca. 1510-20'. — *Burchhardt*.

284. *Bonifazio I.*, Christ enthroned, with saints (1630). — 302. *Palma Vecchio*, St. Peter enthroned, with six saints (retouched), 318. *Bonifazio I.*, St. Mark. — *Moretto*, 331. St. Peter, 332. John the Baptist. — \*400. *Titian*, Pieta, his last picture, on which he was engaged at the time of his death in his 99th year, completed by *Palma Giovane* in 1676, as the inscription records.

'It may be that looking closely at the 'Pieta', our eyes will lose themselves in a chase of touches; but retiring to the focal distance, they recover themselves and distinguish all that Titian meant to convey. In the group of the Virgin and Christ — a group full of the deepest and truest feeling — there lies a grandeur comparable in one sense with that which strikes us in the 'Pieta' of Michelangelo.' — *C. & C.*

321. *Pordenone*, Madonna of the Carmelites, with saints, 319. *Bonifazio I.*, Massacre of the Innocents, \*320. *Paris Bordone*, Fisherman presenting the Doge with the ring received from St. Mark, probably the most beautiful ceremonial picture in existence (*Burchhardt*).

316. *Pordenone*, San Lorenzo Giustiniani, with John the Baptist, St. Francis, St. Augustine, and three other figures.

'The composition unites all the peculiar qualities of the master, and we can see that a supreme effort has been made to produce a grand impression. The work, however, cannot be put on a level with the great creations of Titian'. — *C. & C.*



In the centre, 295. *Bonifazio I.*, Judgment of Solomon (1533); 301. *Carlani*, Portrait; *Fordenone*, 298. A pious founder, 306. Portrait. — In the recess, *Canova*, Original model for the group of Hercules and Lichas.

LOGGIA PALLADIANA, with a few sculptures. The numbering of the pictures (17-18th cent.), begins at the opposite end, to the right: 346. *Jan Fyt*, Dead game (1642); 344, 345. *Hondecoeter*, Chickens, Victorious cock; above, 343. *G. B. Tiepolo*, The Brazen Serpent; 368. *Elzheimer* (?), Peter's Denial. *Coro. de Wael* (?), 138. Pont Neuf at Paris, 139. Market at Impruneta near Florence, a large picture enlivened by many figures, both after engravings by *Jacques Callot*. — We then pass into —

Room XI (dei Bassani). This room contains pictures by *Francesco Bassano*, *Jacopo Bassano*, and *Leandro Bassano*.

Room XII (del Secoli XVII & XVIII). To the right: 481. *G. B. Tiepolo*, Holy Family and St. Cajetan. — Room XIII. 462-468. Paintings by *Pietro Longhi*, of interest on account of their illustration of Venetian costumes and customs in the 18th century. Also, twelve pastels by *Rosaïba Carriera*.

Room XIV (del Tiepolo). Opposite the entrance, 462. *Tiepolo*, St. Helena finding the Holy Cross, one of the master's finest ceiling paintings (restored). Below it, 463. *Ant. Canale*, Palace-court; 662. *Jac. Bassano*, St. Jerome. On the left wall, 484. *Tiepolo*, St. Joseph with the Holy Child and four saints; 494. *Ant. Canale* (*Canaletto*), Scuole di San Marco. — We next pass through the Loggia Palladiana into —

CORRIDOR I. To the right, 616. *Paris Bordone* (?), Storm (retouched). — To the left is —

CORRIDOR II. To the right, 641. *Padovanino*, Madonna in clouds. From the last window, fine view of Palladio's building (see p. 290). — The middle door (right) leads into —

Room XV (di Gentile Bellini), with pictures from the Scuola di San Giovanni Evangelista (p. 317), representations of the Miracles of the Cross, etc. To the left of the entrance, 569. *Gentile Bellini*, High-altar-piece, with adoration of a fragment of the Cross (injured), 564. *Giov. Mansueti*, Miracle of the Holy Cross; \*566. *Carpaccio*, Cure of a lunatic, with the old Rialto Bridge in the background. *Gentile Bellini*, \*567. Procession in the Piazza S. Marco (1496), where the piazza differs from its present form; 568. Miraculous finding of a fragment of the 'True Cross', which had fallen into the canal (1500), 570. San Lorenzo Giustiniani, a tempera painting on canvas from the church of the Madonna del Orto (1465; much injured). — In the apse in front of us: 569, 571. *Giov. Mansueti*, Miracles of St. Mark. — We now return to Room XV and enter —

Room XVI (del Carpaccio), with nine \*Scenes from the legend of St. Ursula, painted by *Vittore Carpaccio* in 1490-95 for the Scuola di Sant' Orsola in Venice.

Beginning to the right of the exit. 572. The ambassadors of the pagan king of England bring to King Maurus, father of St. Ursula, the proposals of their master for the hand of his daughter; to the right, the king deliberates over the matter; 573. The ambassadors depart with the answer that the bride desired the postponement of the marriage for three years, in order to make a pilgrimage to Rome, accompanied by eleven thousand virgins; 574. Return of the ambassadors to England and their report to the king; 575. Double picture, representing the Departure of the English prince, who has resolved to share in the pilgrimage, and his Meeting with Ursula (on shipboard); 576. Apotheosis of St. Ursula; 577. Ursula, her companions, and the prince receive the blessing of Pope Cyriacus (in the background rises the Castel Sant' Angelo); 578. The saint's dream of her martyrdom; 579. Arrival of St. Ursula at Cologne; 580. Martyrdom of the saint and her virgins, who are pierced with arrows; and burial of the saint. — The style in which the legend is narrated is almost too simple, but interesting on account of the admirable perspective and faithful rendering of real life. The traveller who has visited Belgium cannot fail to compare this work with the celebrated shrine of St. Ursula at Bruges, painted by Hans Memling about the same time (1489) for the Hospital of St. John there. The execution of the northern artist is tender and graceful, almost like miniature painting, while the extensive canvases of his Venetian contemporary are vigorous, almost coarse in character.

Through the adjoining VESTIBULE, with some modern sculptures, we reach —

Room XVII, which contains masterpieces of the close of the 15th century. To the left 147. *Cima da Conegliano*, Madonna enthroned, with SS. Dionysius and Liberale, in the lunette above, Christ blessing, between SS. Peter and Paul (retouched) — 628. *Cosimo Tura*, Madonna, \*588. *Montegna*, St. George, grandly conceived, and executed with the delicacy of a miniature; 581. *Bart. Vivarini*, Altar-piece in several sections, with the Virgin adoring the Child in the centre (1475, damaged), 607. *Alvise Vivarini*, Madonna enthroned, with saints (1480), 590. *Antonello da Messina*, Madonna at prayer, 589. *Pietro da Messina*, Ecce Homo, 47. *Piero della Francesca*, St. Jerome, with adoring donor, — \*600. *Roccaccio Roccacchino*, Madonna with SS. Peter, John the Baptist, Catharine, and Rosa, a richly-coloured picture with beautiful landscape. *Cima da Conegliano*, \*611. Christ with SS. Magnus and Thomas, 629. St. Christopher, \*592. Tobias and the angel, with SS. Nicholas of Bari and James, 608. Madonna with John the Baptist and St. Paul, 604. Entombment, 602. *Giov. Buonconsiglio (Mariscalco)*, SS. Benedict, Cosmas, and Thecla, a fragment of a large altar-piece. — In the centre, *Dedalus and Icarus*, the work of Canova when 21 years of age. — Behind is —

Room XVIII (di Giovanni Bellini), containing a series of admirable works by *Giovanni Bellini*: to the left 612. Madonna, 583. Madonna (an early work), \*595. Allegorical paintings from the artist's later period, some with delightful landscapes, \*613. Madonna, Mary Magdalen, and St. Catharine ('the three women are characterised by an extraordinary union of dignity, earnestness, and beauty'. C. & C.), \*596. Madonna of the Two Trees (1487), \*610. Madonna with SS. Paul and George (after 1483), no number, Christ, 601.

Madonna (retouched); \*594. Madonna in a beautiful landscape. Also, 582, *Jacopo Bellini*, Madonna (restored). — We return to R. XVII. and thence enter —

Room XIX. 624. *Alvise Vivarini* (?), Annunciation. Bust of Card. Scipione Borghese (1633), by *Bernini*. — We return through the Vestibule (p. 289) and descend the stairs to the left to —

Room XX (della Presentazione), with carved wooden ceiling decorations of the 15th century.

On the exit-wall, \*626. *Titian*, Presentation in the Temple, painted in 1538 for this room, then the Sala dell' Albergò of the Brotherhood della Carità (damaged).

'It was in the nature of Titian to represent a subject like this as a domestic pageant of his own time, and seen in this light it is exceedingly touching and surprisingly beautiful. Mary in a dress of celestial blue ascends the steps of the temple in a halo of radiance. She pauses on the first landing place, and gathers her skirts, to ascend to the second. . . . Uniting the majestic lines of a composition perfect in the balance of its masses with an effect unsurpassed in its contrasts of light and shade, the genius of the master has laid the scene in palatial architecture of grand simplicity. . . . The harmony of the colours is so true and ringing, and the chords are so subtle, that the eye takes in the scene as if it were one of natural richness, unconscious of the means by which that richness is attained. . . . In this gorgeous yet masculine and robust realism Titian shows his great originality, and claims to be the noblest representative of the Venetian school of colour'. — *C. & C.*

*Titian* (?), 245. Portrait of Jac. Soranzo, 314. John the Baptist in the Wilderness; \*625. *Ant. Vivarini* and *Giov. Alemanno*, Madonna enthroned, with angels and the four Fathers of the Church (1448), a masterpiece of the early Venetian school and also interesting on account of the peculiar architecture.

Adjoining the Academy on the left is the Reale Istituto di Belle Arti. To the left of the first court is a second, with the inner \*Façade of Palladio's unfinished *Convent of Carità* (1561), enthusiastically described by Goethe.

#### c. Canal Grande.

The \*\*Grand Canal, or *Canalazzo*, the main artery of the traffic of Venice, fully 2 M. in length, with an average width of 75 yds. and a depth of 16 ft., intersects the city from N.W. to S.E., and resembles an inverted S in shape. It is crossed by three bridges, the *Ponte di Ferro* (Pl. E, 6), the *Ponte di Rialto* (Pl. G, 4), and the *Ponte alla Stazione* (Pl. D, 8), while small steamers and hundreds of gondolas and other craft are seen gliding in every direction. Handsome houses and magnificent palaces rise on the banks, for this is the street of the *Nobili*, the ancient aristocracy of Venice. A trip on the canal is extremely interesting;  $\frac{3}{4}$  hr. at least should be devoted to it in order to obtain a glimpse of the principal palaces. The gondolier points out the chief edifices; comp. also the Album by *Organia* (1 fr.; p. 263). The posts (*pali*) display the heraldic colours of their owners. The following list begins at the Piazzetta.

## LEFT.

*Punta della Salute* and *Dogana di Mare* (Pl. G, 6), the principal custom-house, erected by *Giul. Benoni* in 1676-82; the vane on the tower is a gilded *Fortuna*. — A little back, the *Seminario Patriarcale* (p. 317).

*Santa Maria della Salute* (Pl. F, G, 6), see p. 316.

*Abbazia San Gregorio* (14-15th cent.).

*Palazzo Genovese* (modern Gothic; 1892).

*Palazzo Volkoff* (Gothic), now the property of Signora Eleonora Duse.

*Pal. Dario*, in the style of the Lombardi (1480).

*Pal. Vener*, consisting simply of the groundfloor of a building planned on a scale of great magnificence, by *Giorgio Massari* (18th cent.); with garden.

*Pal. Morosini-Rombo* (formerly *Da Mula*), pointed style of the 15th century. Adjacent are the *Venezia-Murano* mosaic works (p. 263).

## RIGHT.

*Zecca* (Pl. H, 6), see p. 276; farther on, beyond the *Giardino Reale*, is the steamboat-station *S. Marco* (Pl. G, 6; see p. 261).

*Palazzo Giustiniani*, now *Hôtel Europa* (Pl. b; G, 6), in the pointed style of the 15th century. *Chateaubriand*, *George Elliot*, and *Wagner* are among the names connected with this palace. The last wrote '*Tristram and Isolde*' here.

*Pal. Treves* (formerly *Barossimmo*), ascribed to *Longhena* (1680). It contains *Hector* and *Ajax*, *Canova's* last works (see 1/2 ft.).

*Pal. Tiepolo*, now *Hôtel Britannia* (Pl. c; G, 6).

*Pal. Contarini*, 15th century.

\**Pal. Contarini-Fasan*, Gothic (14th cent.), the so-called '*House of Desdemona*.'

*Pal. Ferro* (Pl. o; F, 6), now the *Grand Hôtel* (15th cent.).

*Pal. Fisi* (1688), now united with the *Grand Hôtel*.

Steamboat-station *Santa Maria del Giglio* (Pl. F, 6), see p. 261.

*Pal. Grizzi*, Gothic (14th cent.).

\**Pal. Corner della Cà Grande*, built by *Jac. Sansovino* in 1532, with spacious court, now seat of the *Prefecture* and the *Consiglio Provinciale*.

The hall of the *Provincial Council* is adorned with ceiling-paintings (*Triumph of Venice*, etc.) and a frieze, 140 ft. long (*Procession of the Doges*

## LEFT.

*Pal. Loredan* (17th cent.), residence of Don Carlos.

*Pal. Balbi-Valier* (18th cent.).

*Pal. Manzoni-Angaran*, in the style of the Lombardi (15th cent.).

Steamboat-station *Accademia* (Pl. E, 6), see p. 261.

**Ponte di Ferro** or *Ponte dell'Accademia* (Pl. E, 6; p. 283), constructed in 1854, between the *Campo della Carità* and the *Campo San Vitale*.

*Accademia di Belle Arti*, see p. 283.

*Palazzi Contarini degli Scrigini*, one by *Scamozzi* (1609), in the late-Renaissance style, the other Gothic (15th cent.).

*Pal. Loredan* or *dell'Ambasciatore*, 15th cent. (restored in 1900), with two statues on the façade ascribed to *Pietro Lombardo* (German embassy in the 18th cent.).

\**Pal. Bensonico* (now *Browning*), built by *Bald. Longhena* (1680), with a top story by *G. Massari* (1745). This is the house in which *Robert Browning* died in 1889, and is now occupied by his son. Memorial tablet on the wall facing the side-canal. It contains celebrated ceiling-paintings by *Luca Giordano* and *G. B. Tiepolo* (usually open 9-4; 1 fr.).

Two *Palazzi Giustiniani*, in the Gothic style (15th cent.) In the first of these *Mr. Howells* wrote his '*Venetian Life*'.

\**Pal. Foscari* (called *Pal. Giustiniani* before the addition of

## RIGHT.

in the *Piazza di San Marco*, by *Gius. Vizzotto-Alberti* and *Vinc. De' Stefani* (1897).

*Pal. Curtis* (formerly *Barbaro*), in the pointed style of the 14th century.

*Pal. Franchetti* (formerly *Cavalli*), in the pointed style of the 15th cent. (restored), with fine windows and a handsome new staircase by *Camillo Boito*.

Church of *San Vitale* (p. 316).

*Pal. Levi* (formerly *Giustiniani-Lolin*), of the 17th century.

*Pal. Falser* (Gothic; 15th cent.), occupied for some time by *Mr. W. D. Howells*.

*Cà* (i.e. *Casa*) *del Duca*, a plain house on the grand foundations of a palace begun for *Francesco Sforza*, Duke of Milan, but left unfinished by order of the Republic.

*Pal. Malpietro*, rebuilt in the 17th century.

*Campo San Samuele*, with a church of that name.

*Pal. Grassi*, by *G. Massari* (1705-45), restored by the late *Baron Sina*. Frescoes on the staircase by *P. Longhi*.

## LEFT.

the upper story by Doge Francesco Foscarini, pointed style of 15th cent. (restored in 1867), situated at the point where the Canal turns to the E., containing the Scuola Superiore di Commercio.

*Pal. Balbi*, late-Renaissance, by Aless. Vittoria (1582-90), now occupied by Guggenheim, the dealer in antiquities (p. 266).

*Pal. Grimani (a San Tomà)*, late-Renaissance.

Steamboat-station *San Tomà* (Pl. E, 5); see p. 261.

*Pal. Persico*, in the style of the Lombardi (16th cent.).

*Goldoni* (1707-88), the writer of Italian comedies, was born in the interesting Gothic house (good staircase) behind this, at the corner of Ponte S. Tomà (bust and inscription).

*Pal. Tiepolo-Valier* (15-16th cent.).

\**Pal. Pisani a San Polo*, in the pointed style of the 15th century.

*Pal. Barbarigo della Terrazza*, by Bern. Contino (1568), now the mosaic shop of Rigo & Co.

*Pal. Cappello-Layard*, at the corner of the side-canal Rio di S. Polo, the residence of Lady Layard.

It contains an interesting collection of pictures, including specimens of *Ecceles Grandi*, *Savoldo*, *Cosimo Tura*, *Moretto*, *Boccaccino*, *Giov. Bellini*, *Carpaccio*, *Cima da Conegliano*, *Gentile Bellini* (portrait of Sultan Mahomet II.), and others (visitors not always admitted).

*Pal. Grimani-Giustiniani*, in the style of the Lombardi (16th cent.).

*Pal. Bernardo*, Gothic (15th cent.), now the mosaic factory of A. Salvati & Co.

*Pal. Donà*, Romanesque (12th cent.).

*Pal. Papadopoli*, formerly

## RIGHT.

*Pal. Moro-Lin* (Pl. E, 5; now *Pascolato*), a late-Renaissance edifice by Seb. Mazzoni of Florence (16th cent.).

*Pal. Contarini delle Figure*, early-Renaissance (1504), with trophies on the walls.

*Pal. Mocenigo*, three contiguous palaces, that in the centre occupied by Lord Byron in 1818. The second and third of these palaces date from 1580.

*Pal. Garsoni* (Gothic; 15th cent.), now the French consulate.

Steamboat-station *Sant' Angelo* (Pl. F, 5), see p. 261.

\**Pal. Corner Spinelli*, early-Renaissance by *Moro Coducci*, in the style of the Lombardi.

*Pal. Cavalli*, Gothic style of 15th century.

## LEFT.

*Tiepolo*, a Renaissance edifice of the 16th cent., rebuilt in 1874 et seq. and sumptuously fitted up in the styles of the 16-18th cent. by Michelangelo Guggenheim (p. 268). Adm. only on special recommendation.

*Pal. Businello*, Romanesque (12th cent.?), freely restored.

Steamboat-station *San. Silvestro* (Pl. F, 5, 4), see p. 261.

The next two houses occupy the site of the palazzo inhabited by the patriarchs of Grado (p. 330) in the 12-15th centuries.

## RIGHT.

\**Pal. Grimani*, Renaissance, chef d'œuvre of *Michele Sanmicheli*, middle of 16th cent., now the *Reale Corte d'Appello*; 'the principal type in Venice, and one of the best in Europe, of the central architecture of the Renaissance schools' (*Ruskin*).

\**Pal. Farsetti* (originally *Dandolo*), Romanesque style of 12th cent., now occupied (like the following) by the municipal offices (*Municipio*).

\**Pal. Loredan*, ooeval with the last, the residence in 1363 and 1366 of King Peter Lusignan of Cyprus, whose armorial bearings are seen on different parts of the edifice.

'This palace, though not conspicuous, . . . will be felt at last, by all who examine it carefully, to be the most beautiful palace in the whole extent of the Grand Canal'. — *Ruskin*.

*Pal. Dandolo*, early-Gothic, said to occupy the site of the residence of the celebrated Doge Enrico Dandolo (p. 266; café on the groundfloor).

*Pal. Bembo*, pointed style of 15th century.

Steamboat-station *Carbon* (Pl. G, 4), see p. 261.

*Pal. Manin*, with façade by *Sansovino*, 16th cent., belonged to the last Doge Lod. Manin (p. 267); now *Banca d'Italia*.

Steamboat-station *Rialto* (Pl. G, 4), see p. 261.

The *Ponte di Rialto* (i.e. 'di rivo alto', Pl. G, 4), built in 1588-92 by *Giovanni da Ponte* on the site of an earlier wooden bridge, is 158 ft. long and 90 ft. wide, and consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the *Dogana di Mare* and the railway-station, and down to 1854 was the sole connecting link between the E. and W. quarters of Venice. The bridge is flanked by

shops. — Description of the quarter near the Ponte Rialto, see pp. 298-304 and p. 307. The *Rialto* or *Rivoglio* was the site of the ancient city of Venice (comp. pp. 220, 221, and chap. ii. of *H. F. Brown's* history), and it is the district (not the bridge) that Shylock speaks of in 'The Merchant of Venice'.

## LEFT.

**Pal. de' Camerlenghi**, early-Renaissance, attributed to *Guglielmo Bergamasco* (1525-28), once the residence of the chamberlains or treasurers of the Republic.

**Fabbriche Vecchie di Rialto**, by *Scarpagnino* (1525).

**Fabbriche Nuove**, by *Jac. Sansovino* (1555), restored in 1860, and now accommodating the *Reale Corte d'Assise*. — Adjoining is the *Erberia* or vegetable market (p. 307).

**Pescheria** (Pl. F, 4), fish-market, an ugly iron structure, now being superseded by a new Gothic edifice, by *Ces. Laurenti* and *Rupolo*. Behind it are the remains of the Gothic **Pal. Querini** (13th cent.).

**Pal. Morosini** (now *Valeni*), Gothic (15th cent.).

## RIGHT.

**Fondaco de' Tedeschi**, a German warehouse from the 12th cent. onwards, now the General Post Office. After a fire in 1505 it was re-erected by the state from a design by *Girolamo Tedesco* and again let to the Germans. The exterior and the turrets (removed) were decorated with frescoes by *Giorgione* and *Titian*, completed in 1508, of which only slight vestiges remain.

**Pal. Civran**, by *G. Massari* (1701).

**Corte del Remer**, 13th century.

**Cà da Mosto**, 12th cent. (?)

**Pal. Mangilli-Valmarana**, built by *A. Visentini* (1760).

**Pal. Michiel del Brusà**, originally Gothic.

**Pal. Michiel dalle Colonne** (Pl. F, G, 3), originally *Grimani*, now *Donà dalle Rose*, Gothic, but rebuilt in the 17th century.

The interior (visitors admitted) was restored in the rococo style by *Gugl. Ciardi* in 1888. On the first floor are "Flemish Tapestries, of which fourteen (16th cent.) illustrate the histories of *Scipio* and *Cæsar* (from cartoons by *M. Corneille*) and four have scenes of child-life, by a pupil of *Rubens* (17th cent.). In the Salons are portraits of Venetian nobles of the 17-18th century). In the first antechamber, *Giov. Battista*, Madonna; *Moretto*, Equestrian portrait; 12 paintings by *Pietro Longhi*; porcelain and majolica. In the second antechamber is a ceiling-painting by *G. B. Tiepolo*.

**Pal. Sagredo**, pointed style of 14th century.



## LEFT.

**Pal. Corner della Regina** (Pl. F, 3), erected by *Dom. Rossi* in 1724, on the site of the house in which *Catharine Cornaro*, Queen of Cyprus (p. 268), was born; now the 'Monte di Pietà' or pawn-office.

\***Pal. Pesaro**, late-Renaissance, by *Longhena* (1679), but not finished until 1710, now belongs to the city and is to serve as an artists' home and as a *Gallery of Modern Art*.

Church of *Sant'Eustachio* ('*Santo Stae*'), built by *Giov. Grassi* in 1678, with rich baroque façade by *Dom. Rossi* (1709).

**Pal. Tron**, 16th century.

**Pal. Battaglia**, by *Longhena* (1668). — Adjacent is the *Antico Granaio*, or former granary of the republic.

**Fondaco de' Turchi** (Pl. E, 3), in the Romanesque style of the 11th cent., once (after 1621) a Turkish dépôt, entirely restored of late and fitted up for the *Museo Civico* (p. 308).

Steamboat-station *Museo Civico* (see p. 261).

**Casa Corner**, Renaissance (16th cent.), now part of the *Museo Civico*.

## RIGHT.

\***Cà Doro** (Pl. F, 3, p. 267), the most elegant of the palaces in the Gothic style, was built by *Giov. and Bart. Buon* in 1424-30; interior lately restored by *Baron Franchetti*. The popular reading of the name (*Cà d'Oro*) is alleged to be based on the original gilding of the ornamentation of the façade. Steamboat-station (p. 261).

**Pal. Fontana**, late-Renaissance (16th cent.). Here *Pope Clement XIII* (1758-69; *Carlo Rezzonico*) was born.

**Pal. Grimani della Vida** (now *Gussoni*), 16th cent., in the style of *Sanmicheli*.

**Pal. Erizzo**, pointed style of 15th century.

\***Pal. Vandràmin Galergi** (Pl. E, 3), built in the early-Renaissance style, about 1509, by *Moro Coducci* (?), one of the finest palaces in Venice, is the property of *Prince Henry of Bourbon*, Count of *Bardi*.

Motto on the exterior, '*non nobis, Domine, non nobis*'. The interior (shown by ticket obtained at *Carrer's* antiquarian shop, next *Santo Stae*) contains paintings (frieze by *Palma Giovane*, *Triumph of Caesar*) and a large collection of Chinese and Japanese porcelain. — *Richard Wagner*, the composer, died in this house in 1883 (comp. *Gabr. d'Annunzio's* novel '*Il Fuoco*').

Church of *Santa Marcuola* (properly *Santi Ermagora e Fortunato*), with unfinished façade, built by *G. Massari* (1728-36).

In the interior is an early work by *Titian*: The boy Christ between *St. Andrew* and *Catharine* (to the left of the S. entrance).

Farther on, beyond the *Cannaregio* (see p. 297), the church of *San Geremia* (Pl. D, E, 3), dating from 1753 (steamboat-station,

## LEFT.

## RIGHT.

see p. 261). Behind are the *Pal. Labia* and the *Ghetto Vecchio* (see below).

*Pal. Flangini* (now *Clery*), late-Renaissance (unfinished), perhaps by Longhena (?).

\**Chiesa degli Scalzi* (Pl. D, 3; steamboat-station, see p. 261), the former church of the barefooted friars, begun in 1649 by Longhena, with a fine façade added by *Gius. Sardi* in 1683-89, is perhaps the most imposing specimen of the Venetian baroque style. It was much damaged by the bombardment of 1849, but was restored in 1853-62.

The ceiling is decorated with a large fresco by *Tiepolo*, representing the miraculous removal of the house of the Virgin to Loreto. The high-altar, by *Gius. Pozzo*, with its eight twisted columns, is a characteristic example of the architectonic perversities of the age of its construction.

Adjoining the Scalzi is the *Ponte alla Stazione* (Pl. D, 3), or station-bridge, completed in 1858.

*San Simeone Piccolo* (Pl. D, 3, 4), rebuilt in 1718-38 by Scal-farotto, is an imitation of the Pantheon at Rome.

*Stazione della Strada Ferrata* (Rail. Station), see p. 258.

Steamboat-station *Santa Lucia* (Pl. D, 4), see p. 262.

To the left, near the point where the Canal turns to the N.W., is the well-kept *Giardino Papadopoli* (Pl. C, D, 4; permesso at the *Pal. Papadopoli*, p. 293). Farther on is the last steamboat station, *Santa Chiara* (Pl. C, 4; see p. 262).

In the CANNAREGIO, which diverges from the Canal Grande at San Geremia, rises, on the left, the *Pal. Labia* (Pl. D, E, 3; adm. 1 fr.), a handsome but neglected edifice by *Andr. Cominelli* (1720-50), with \*Frescoes by *Tiepolo* in the principal hall on the first floor (Antony and Cleopatra). — Farther on, to the left, is the *Pal. Manfrin*, formerly celebrated for its picture gallery.

Opposite, on the right side of the canal, is the *Ghetto Vecchio* (Pl. D, E, 2), with its high, many-storied houses, long the quarter of the Jews, who were originally settled in the Gindecca. The *Tempio Israelitico Spagnuolo* (Pl. E, 2), or synagogue of the Spanish Jews (p. 266), was rebuilt by Longhena in 1655. Following the Cannaregio farther, we reach —

\***San Giobbe** (Pl. C, 2; open till noon), an early-Renaissance church begun in 1462 and finished after 1471 by *And. Gambello* and *Pietro Lombardo*. It has a fine portal.

**LEFT AISLE.** The second chapel, built by a Florentine (perhaps *Franc. di Simone*), has a handsome marble altar and a ceiling adorned with glazed terracotta reliefs of the Evangelists, from the workshop of *Luca della Robbia*. — In the Choir and in the recess to the left are charming \*Ornamentation and Reliefs by *Pietro Lombardo*; on the floor, the tombstone of *Doge Cristoforo Moro* (d. 1471), founder of the church. — In the chapel to the right of the choir is an Adoration of the Shepherds, by *Severino*. — In the adjacent SACRISTY: *Andr. Frustini*, Marriage of St. Catherine; portrait of *Doge Cristoforo Moro*, of the school of *Bellini*; terracotta bust of St. Bernard (15th cent.).

Nearly opposite the church is the *Protestant House for Boys* (p. 264). — The house No. 968 *Fondamenta delle Penitente* (Pl. C, 2) was occupied by J. J. Rousseau in 1743-44.

#### 4. From the Piazza of St. Mark to the Rialto Bridge and the Northern Quarters.

The *Merceria* (Pl. G, 5), which enters the Piazza of St. Mark under the clock-tower (p. 275), is the principal business-street of Venice, containing attractive shops. It leads direct to the Rialto Bridge. In the second short street to the right is —

**San Giallano** ('*San Zuan*'), Pl. G, 5), erected by *Sansovino* in 1553. Over the portal is the bronze statue of the founder, the jurist Thomas of Ravenna, in a sitting posture, by the same master.

**INTERIOR.** 1st Altar to the left *Beccafico Beccafico*, Madonna and four saints. Chapel to the left of the high-altar *Girolamo Campagna's* Dying Christ supported by angels, a relief in marble; adjacent, the Virgin and St. John, bronze statues, also by *Campagna*; school of *Paoletto Veronese*, Last Supper. Above the high-altar *Girol. da Santa Croce*, Coronation of the Virgin. — Good light necessary.

Returning to the *Merceria*, we soon observe the lofty choir of S. Salvatore appearing between the houses.

\***San Salvatore** (Pl. G, 5; comp. p. 265), erected by *Giorgio Spavento* and *Tullio Lombardo* in 1506-34 (baroque façade 1663), is surmounted by three flat domes resting on circular vaulting, which is supported in turn on square domed corner-spaces. Burckhardt styles it the finest modern church in Venice.

**RIGHT AISLE.** Between the 1st and 2nd altars: Monument of *Proc. Andrea Delfino* (d. 1602) and his wife; on the 2nd altar Madonna with angels, by *Campagna*; adjacent, Monument of *Doge Francesco Venier* (d. 1556), with a fine figure of Hope (r.), by *Sansovino*. Over the 3rd altar \**Titian's* Annunciation, executed in his 89th year, in which 'the grandeur attained brings the painter as near to Michaelangelo in conception as it was possible for Titian to come' (C. & C.); the frame is by *Sansovino*. — **RIGHT TRANSAPT.** In the middle is the monument of *Catharine Cornaro* (d. 1510), Queen of Cyprus, who abdicated in 1486 in favour of Venice (see p. 265). — **CHOIR.** Transfiguration, high-altar-piece by *Titian*, painted, like the Annunciation, about 1560 (injured; covered; best light at midday); the chased silver altar-covering with numerous figures of saints, etc., executed about 1200, is seen only on high festivals. — Chapel on the left. \**Christ at Emmaus*, perhaps by *Gios. Bellini* (covered). — **LEFT TRANSAPT.** Monument of three cardinals of the Cornaro family; below, Baptism of Christ by *N. Bambini*. —

**Left Altar.** By the altar to the right of the organ, statues of SS. Rochus and Sebastian, by *Al. Vittoria*; a statue of St. Jerome, by *Pelle Lombardo*. SS. Augustine and Theodore on the wings of the organ are by *Frans. Verini*. Left architectural monument of the doge Ottobiano (d. 1267) and Lorenzo Priuli (d. 1288), with gilded recumbent figures of the brothers.

Then to the right (N.) to the **CAMPO SAN BARTOLOMEO** (Pl. G, 4), in which a bronze statue, modelled by *Dal Zotto*, was erected in 1888 to *Carlo Goldoni*, the dramatist (1707-93). In the church of **SAN BARTOLOMEO**, to the right and left of the organ, SS. Sinibald and Louis, and to the right and left in the aisles, SS. Bartholomew and Sebastian, all by *Sebastiano del Piombo* (early works, under *Giorgione's* influence). — The street to the E. leads past the church of **SAN LEO** (Pl. G, H, 4, over the first altar on the left *Titian's* St. Jago de Compostella, 1566) to *Santa Maria Formosa*, see p. 302. The **Ponte Rialto** lies to the W. of the Campo S. Bartolomeo (p. 294).

We cross the piazza in a straight (N.) direction, pass the *Fondaco de' Tedeschi* (p. 295) on the left, and reach, on the right —

**San Giovanni Grisostomo** (Pl. G, 4), erected in the early-Renaissance style after 1487 by *Moro Codussi*.

Second altar on the left, Coronation of the Virgin, and the Apostles, reliefs by *Pelle Lombardo*. First altar on the right, *Gioco delimit*, "SS. Jerome, Christopher, and Augustine in a beautiful mountainous landscape (his last signed work, in his 85th year, 1513; restored in 1886) 'John Bellini is the only artist who appears to me to have united, in equal and magnificent measures, justness of drawing, nobleness of colouring, and perfect modernity of treatment, with the purest religious feeling' (Baskin). At the sides are two saints by *Giov. da Santa Croce*, formerly the pannels of an organ; two others are in the aisle to the left, in the chapel next the high-altar — High altar (good light at midday), *Seb. del Piombo*, "St. Chrysostom with SS. Augustine, John the Baptist, Liberale, Catharine, Agnes, and Mary Magdalen, the master's most important work while under the influence of *Giorgione*, painted about 1505, immediately before his departure for Rome (restored in 1890, closed) 'there is much to characterize Sebastien in the ideal sensualism and consciously attractive bearing which distinguish the females on the left foreground' (C. & C.). Base of the altar, Entombment, a relief by an unknown master of the 17th century.

Beyond the church is the *Teatro Malibran* (Pl. G, 4). Adjacent, in the Corte della Sabbionera, is the *Palazzo del Polo* (13th cent.), the birthplace of the traveller *Marco Polo* (1260-1323). Farther on, beyond the second bridge, is the church of the —

**Santi Apostoli** (Pl. G, 3), rebuilt in 1672, but including the *Cappella Corner* (second chapel on the right), which belonged to the earlier church, erected by *Gugli. Bergamaseo* about 1580. It contains two monuments of the Corner family and a beautiful altarpiece by *Tiziano*, Communion of St. Lucia (restored). To the left in the choir *Paolo Veronese*, Shower of Manna.

Opposite is the old *Scuola dell' Angelo Custode* (Pl. G, 3, 4; German Prot. church), with a façade by *Andr. Tirrell* (1734), it contains a Christ by *Titian* (?).

To the N.W. of the Campo SS. Apostoli runs the new Corso **VITTORIO EMANUELE** (Pl. F, G, 3), the broadest street in Venice.

by which we may proceed past the church of *San Felice* and the two canals of the same name to the —

*Palazzo Giovanelli* (Pl. F, 3; adm. only by special introduction), of the 15th cent., with sumptuously furnished modern apartments, a handsome ball-room (with family-portraits), and a room with modern pictures. In the boudoir, *Giorgione*, \**Landscape with figures* ('*La Famiglia di Giorgione*'); *Antonello da Messina*, *Portrait*; *Marco Basaiti*, *St. Jerome*; *Piero Bordone*, *Madonna and saints*.

A few yards farther on is the *CAMPO SANTA FOCCA* (Pl. F, 3), with the church of that name and a bronze *Status of Fra Paolo Sarpi* (1552-1623), the historian of the Council of Trent, by *Marzili*. The monument, which is close to the bridge where Fra Paolo was set upon by the papal assassins, was decreed by the Republic of Venice in 1623 and erected in 1892 (see *Dr. Alex. Robertson's 'Fra Paolo Sarpi'*, and *T. A. Trollope's 'Paul the Pope and Paul the Friar'*). — Proceeding to the right from this point and crossing two bridges, we reach the *Campo San Marziale*, with the church of —

*SAN MARCELLIANO* (Pl. F, 2; open till 10 a.m.), which contains a \**Tobias and the Angel* by *Tiziano* (ca. 1540; above the 1st altar on the left), and *Tintoretto's* last work, *St. Marcellian with SS. Peter and Paul* (2nd altar to the right).

The more remote quarters of the city are best visited by gondola. From the broad *Sacca della Misericordia* (Pl. G, 2), which is joined on the N. by the *Rio San Felice* (see above), a side-canal, named the *Rio della Madonna dell'Orto*, leads to the left to the church of the —

\**Madonna dell'Orto* (Pl. F, 2), also called *San Cristoforo Martire*, with a beautiful late-Gothic façade and a curious tower. Above the main portal are an *Annunciation* and a statue of *St. Christopher* by *Bart. Buon the Elder*. The interior, with a flat wooden ceiling supported by ten columns and modern painted decorations, contains many good pictures.

*Rient*, 1st altar. *Omnia de Cosmignano*, \**St. John the Baptist with SS. Peter, Mark, Jerome, and Paul* (1460). Between the 3rd and 4th altars: Monument of the Patrician *Girolamo Cavassa* (17th cent.). At the 4th altar: *David van Dyck*, *Martyrdom of St. Lawrence*. Adjoining the 4th altar: *Palma Vecchia* (?), *St. Stephen surrounded by four other saints*. Above the entrance of the sacristy, a sculptured bust of the *Virgin* (15th cent.). In the *Sacristy*, *Virgin and Child*, half-figure found in a garden (whence the name of the church), and restored by *Giovanni de Benetti*. — *CHORUS* on the *Rient* of the choir *Girolamo de Santa Croce*, *SS. Augustine and Jerome*; memorial tablet to *Tintoretto* (d. 1594), who is buried here. — In the *Choir* (right) the *Last Judgment* (eloquently described and explained in '*Modern Painters*', Vol. 2) a 4 (left) *Adoration of the golden calf*, large works by *Tintoretto*. Over the high-altar an *Annunciation*, by *Palma Vecchia*, with surrounding pictures by *Tintoretto*. — In the *LAVAZZINA*, the Capp. *Contarini*, containing busts of six members of the celebrated family of that name; among them those of the Cardinal and the Procurator, the two in the middle on the left and right respectively, by *Alessandro Vittorini*, altar-piece by *Tintoretto*, *Miracle of St. Agnes*; 2nd chapel on the left: (r.) *Tintoretto*, *Presentation in the Temple*. 4th Chapel, to the left by the entrance: *Lor. Lotto*, *Pietà*; *Giac. Bellini*, *Madonna* (restored).

We now return to the Rio San Felice and turn to the S.E. into the Rio di S. Caterina. The high-altar-piece of the church of SANTA CATERINA here (Pl. G, 3; if closed, entrance to the right, through the Lyceum, Convitto Nazionale), is a 'Marriage of St. Catharine, by Paolo Veronese, a masterpiece and in admirable preservation. At the end of the right aisle is a Tobias with the angel, by *Oratio Vecellii*.

We proceed to the E. to the Ponte dei Gesuiti, and turning to the left reach the church of —

\**Santa Maria dei Gesuiti* (Pl. G, H, 3), usually known as '*I Gesuiti*', erected in 1715-30 in the baroque style by *Dom. Rossi* (façade by *Giov. Battista*). The interior is entirely lined with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order.

At the HIGH ALTAR (by *Giul. Pace*) are ten spiral columns of verde antico; in the centre, a globe, with God the Father and the Son. The chapel to the right of the high-altar contains the monument of *Oratio Farnese* (d. 1664); in the chapel on the left is the Monument of *Doge Pasquale Cicogna* (d. 1666), with the recumbent 'Statue of the deceased, by *G. Compagni*; adjacent, in the SACRISTY, over the door, Presentation in the Temple, by *Finetti*. Then, in the LATER TRANSEPT, the Assumption, an altar-piece by *Finetti*. In the 1st chapel on the left of the principal door is the Martyrdom of St. Lawrence, one of the finest of the altar-pieces by *Tintoretto* (1666), who 'never made a nearer approach to the grand art of the Florentines than when he painted this piece, in which he applied the principle of dramatic execution peculiar to Michaelangelo'. Unfortunately it is darkened by age (seen best about noon).

We may return from this point either along the *Fondamenta Nuove* (Pl. G, 2; view of San Michele and Murano), or past *Santi Giovanni e Paolo* to the *Riva degli Schiavoni* (comp. pp. 803-806), or we may combine this trip with an excursion to Murano (steam-boat, see p. 819).

c. From the Piazza of St. Mark to Santi Giovanni e Paolo, and thence to the Riva degli Schiavoni. Eastern Quarters.

From the Piazzetta dei Leoni (p. 274), on the N. side of St. Mark's, we turn to the E. by the Calle di Canonica, pass round the *Pal. Patriarcale* (p. 274) on the right, and observe opposite us the *Pal. Trevisani* (Pl. H, 5), or *Bianca Cappello*, built in the style of the Lombardi about 1500, and now occupied by the *Camera di Commercio ed Arti*, or Chamber of Commerce. We cross the Rio di Palazzo (fine view from the Ponte di Canonica of the back of the Palace of the Doges and of the Bridge of Sighs; comp. p. 282), proceed across the *Campesanti Filippo e Giacomo* and beyond the second canal reach the Campo di San Procolo. Thence we pass through a portal with the inscription '*Campo S. Zaccaria*', over which there is a fine relief, in the style of the *Massegna*, of the Madonna between John the Baptist and St. Mark. This leads to the Campo and church of —

\**San Zaccaria* (Pl. H, I, 5), erected in 1458-1515 in the transition style between Gothic and Renaissance, partly by *Ant. Gambello*

and *Moro Ceduari*. The rounded arcades are borne by six Corinthian columns. The rocess of the high-altar, the ambulatory, and the radiating chapels are Gothic. The facade is of somewhat later date. Over the entrance, the statue of St. Zacharias by *Al. Vittoria*.

The walls in the Nave are covered with large pictures, all, except those over the altars, representing events in the history of the church. To the left, above the second altar "Madonna enthroned, with four saints and an angel-mustard by *Geo. Bellini* (1505); — this altar-piece 'takes us with a spring into the midst of the Venetian moderns. There is no other example up to this time of great monumental art in this school, none in which composition, expression, movement, effect, and colour are so richly combined with freedom of hand' (C. & C.) The work is unfortunately somewhat injured and is seen to advantage in its present position only before 10 a.m. Farther on is the tombstone of *Alessandro Vittoria* (d. 1605), with a bust by the master himself, 'qui vivens effus ducti e marmore exitus' — The third arcade on the right leads to the *CORO DELLA MONACHE* (choir of the nuns) with inlaid choir-stalls by *Moro da Pavesa* (1400), a Madonna and saints of the school of *Palma Vecchio*, and a Nativity of the Baptist by *Jer. Fumagalli* (above the door). — In the *CAPPELLA DI SAN TIZIANO* (to the right of the high-altar; opened by the mercator) are three gilded Altars in carved wood, with old Venetian paintings by *Ant. Pisani* and *Geo. Alleano*. At the high-altar is a Madonna and saints of 1444, the smaller altars to the right and left are adorned with scenes of 1444.

We retrace our steps, and from the Campo di San Procolo take the Calle San Procolo to the right (N), cross the Ponte del Curmini (to the left), follow the Calle Corte Rotta and the Ruga Giuffa (on the right is the Gothic *Arco Bon*), and thus reach the larger Campo *SANTA MARIA FORMOSA*, in which is situated —

*Santa Maria Formosa* (Pl. H, 4), a church of early origin, but several times remodelled (for the last time in 1600).

*Interion* 1st Altar on the right *Palma Vecchio*, "St. Barbara and four other saints, with a Pietà above in the best and grandest form of Palma's art. 'St. Barbara's shape is grandiose and queenly. The glance, the massive hair, the diadem and vestments, the full neck and throat, are all regal, and the whole impersonation seems of the Giorgionesque and reveals the 16th century. It is the very counterpart of the two-chivalled and voluptuous fair one who sits so gorgeously in her red dress and Auburn locks amongst the three graces of the Dresden Museum' (C. & C.). — 2nd Altar *Bart. Pisani*, Birth of Mary, Mary as the Mater Misericordie, and St. Anna and Joachim (1472). 3. Transcept *L. Bassano*, Last Supper. Choir modern frescoes by *Amietti* (1544). — A chapel, to which a staircase ascends (shown by the sacristan), contains (1.) a Madonna and Child by *Scorciavate* and another by *Pietro de Nerves* (a signed work of this rare master).

The *Palazzo Malipiero*, at the corner of the Ruga Giuffa, on the S.E. side of the Campo S. Maria Formosa, is an elegant early Renaissance building by *Santo Lombardi* (after 1500). — A few paces to the E., beyond the Ponte Ruga Giuffa, are the *Pal. Quercini* (p. 263) and the *Pal. Grimani* (Pl. H, 4), completed in the high-Renaissance style by *Seb. Serlio* (?) in 1530. Little remains of its once famous collection of antiquities, in the court, a statue of *Agrippa*, only partially antique. A room on the first floor has charming Haphaelesque ceiling-decorations of 1580-40 by *Geo. da Udine* (p. 327).

To the N.W. of the church, at the Ponte del Paradiso (the second bridge over the canal), is the tasteful Gothic *Ponte del Paradiso*, with a relief of the Virgin and worshipping donor, and the arms of the Foscari and Mocenigo (14th cent.).

We leave the Campo S. Maria Formosa by the *Calle Lunga*, turn to the left into the narrow *Calle Bragadina* before the first bridge, cross the *Rio San Giovanni in Laterano*, and reach the Campo Santi Giovanni e Paolo, with the church of the Dominicans —

\**Santi Giovanni e Paolo* ('S Zantpàlo', Pl. H, 4, comp. p. 266), erected in 1333-90 (?), a very spacious and magnificent Italian-Gothic domed edifice, supported by ten columns. The façade is unfinished. This church, next to St. Mark's the most imposing at Venice, contains the monumental tombs of the doges, whose funeral service was always performed here.

**Interior.** To the right of the Main Entrance: \*Mausoleum of the victorious Doge Pietro Mocenigo (d. 1470), with fifteen statues by *Pietro Lombardo*; sarcophagus 'as testum munitis' (from the spoils of his enemies). — To the left, Tomb of Doge Giovanni Mocenigo (d. 1485) by *Fallico* and *Ant. Lombardo*. — (Near the entrance is the immense monument of Doge Luigi Mocenigo (d. 1577) and his wife.

**RIGHT AISLE.** By the 1st altar *Stasio* Madonna and saints; monument of *Maria Antonia Bragadino* (d. 1671), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates — 2nd altar *Alvise* place in six sections by *Alvise Fieschi* (?), monument of *Sebastiano Alvise Michiel* (d. 1699) — Further on, beyond the large chapel the huge monument of *Bartolomeo, Silvestro and Elisabetta Valier* with their statues, a rich baroque work in marble, with sculptures by *Bertini* and other followers of *Bernini* (ca. 1700). The door on the left below it leads to the street. The following chapel contains six reliefs in bronze of scenes from the life of St. Dominic, by *Stefano Alinari* (1670).

**RIGHT TRANSEPT.** On the right wall, St. Augustine, by *Art. Fieschi* (1475); Coronation of the Virgin, with numerous paintings by *Giulio de Campidoglio*; above, tomb of *General Niccolò Orsini* (d. 1509) with equestrian statue. Over the 1st altar *Apotheosis of St. Antoninus*, Bishop of Florence, by *Lorenzo Lotto*. Over the door, Tomb of *Don Dionigi Naldi* (d. 1540), by *Lev. Bregno*. At the second altar *Christ*, with St. Andrew and Peter, by *Marco Marconi* — Stained glass by *Stefano Basso* (1472, restored in 1616).

**CHORUS CHAPELS (from right to left):** 1st Chapel (*Capp. del Crocifisso*) Tomb of *Baron Windsor* (d. 1674), of England, by *Al. Vittoria*. 2nd Chap. Renaissance altar with a statue of *Mary Magdalen* by *Bartolomeo da Fieschi* of Bergamo. On the walls, four groups of saints by *Bonifazio III*. In the large central chapel, or choir proper. Tombs of the Doges: (\*) *Nicolaus Hierosini* (d. 1492), in the Gothic style, with a mosaic in the lunette, and *Leonardo Loredan* (d. 1521), with sculptures by *Domenico Cattaneo*, *Stefano Campagna* and others (1572). (†) *Andrea Vendramin* (d. 1478), by *Alessandro Leopardi* and the *Lombardi* (?), probably the most beautiful monument in Venice, designed under the influence of antique Greek sculptures (the female figures, by *Lev. Bregno*, do not belong to the original design), and *Marco Corner* (d. 1297), Gothic. The magnificent high-altar dates from 1619. — 2nd Chap. to the left of the choir. Gothic tomb of the *Condottiere Jan Cavalli* (d. 1384), by *Piero Mossengo* (the painted background by *Lorenzo*, a pupil of *Titian*).

**LEFT TRANSEPT.** Above the entrance to the Chapel of the *Mostary* (*Capp. del Rosario*, founded in 1571 to commemorate the battle of Lepanto and burned out in 1697), the monument of *Doge Antonio Venier* (d. 1409), in the style of the *Mossengo*. Further on in the choir, Monument of the wife and daughter of *Doge Antonio Venier*, 1411, monument, w/ equestrian statue in wood, of *Leonardo da Prato* (d. 1611).



**Left Aisle.** On the right and left of the door of the Sacristy, admirable wood-carving by *Andrea Brustolon* (1688). To the right, Nativity, of the *School of Paolo Veronese*. Over the door, busts of Titian and the two Palmas, by *Jac. Albertini*, 17th century — In the Sacristy to the left of the altar, Christ bearing the Cross, by *Alberto Fieschi* (about 1500; signature forged; restored) — Farther on in the aisle, monument of Doge Pasquale Malipiero (d. 1462) by *Pietro Lombardo*, tombstone of the senator Bionio (d. 1508), under it, statue of St. Thomas Aquinas by *Antonio Lombardo* and St. Peter Martyr by *Paolo da Milano* (?), in the recesses below, (r.) the recumbent effigy of Doge Michael Steno (d. 1413); monument with equestrian statue of General Pompeo Giustiniani (d. 1618) by *P. Terzani*; \*Monument of Doge Tommaso Mocenigo (d. 1428), by *Piero di Niccolò* and *Giov. di Martino* of Florence (the decoration shows the transition from the Gothic to the Renaissance style, the sculptures reveal the influence of Donatello); monument of Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo*. Over the following altar, early copy of Titian's Death of St. Peter Martyr, a celebrated picture destroyed when the Capp. del Rosario was burned (p. 208). Monument, with equestrian statue, of Orsacio Baglioni (d. 1617). Over the last altar, a statue of St. Jerome by *Aless. Vittoria*; adjoining it, the monument of the Marquis de Chasteler (d. 1835), who distinguished himself in the Tyrolese war in 1808.

On the N. side of the Campo rises the rich façade of the \**Monna di San Marco* (Pl. H, 4), erected in 1485-95 by *Moro Coducci* and the *Lombardi*, with singular reliefs in perspective of two lions. In the pediment over the portal is a good relief representing St. Mark surrounded by his fraternity. The building, with the adjacent Dominican monastery, has been used as a hospital (*Ospedale Civile*) since 1815. The chief ward has a magnificent ceiling. Connected with it is the old chapel of Santa Maria della Pace, which once contained *Marino Fallor's* tomb (p. 268).

In the centre of the Campo are a fine *Well Head* and the equestrian \**Statue of Bartolommeo Colleoni* (d. 1476; buried at Bergamo, p. 195), general of the Republic, modelled by *Leonardo da Vinci's* teacher *Andr. Verrocchio* (d. 1488, his last work) and cast in bronze by *Aless. Leopardi*, who also designed the lofty marble pedestal (1490-95).

'I do not believe there is a more glorious work of sculpture existing in the world than the equestrian statue of Bartolommeo Colleoni'. — *Ruskin*.

\**Santa Maria dei Miracoli* (Pl. G, H, 4), in the vicinity, recently restored, is a small, early-Renaissance church without aisles, erected in 1480-89 under the superintendence of *Pietro Lombardo*, and richly encrusted with marble both without and within. The quadrangular domed choir, fourteen steps higher than the nave, is peculiar (below it is the sacristy). On the right and left are ambones, or lecterns where the epistles and gospels are read, as in ancient Christian churches. The barrel vaulting, with its richly gilded coffers, is painted by *Giov. da Treviso*. In the passage beside the sacristy is an unfinished relief of the Last Supper, by *Tullio Lombardo*.

We follow the lane passing on the S. side of Santi Giovanni e Paolo and the baroque *Ospedaletto Church* (Pl. H 4; built by *Bald. Longhena* in 1674), to the E., cross the *Rio San Giustina*, go a few

passes to the right, and enter the side-street on the left, which brings us to —

**San Francesco della Vigna** (Pl. I, K, 4), a building without aisles by *Jac. Sansovino* and *Fra Paolo di Girolamo* (1534); the façade, designed by *Andrea Palladio* (1568), was not completed until 1604.

**Interior.** 1st Chapel on the right. Last Supper, by *Fra Paolo da Santa Croce*, 3rd chapel, constructed with coloured marble with the monuments of the doges *Francesco* and *Alvise Contarini* (d. 1634 and 1631). **RIGHT TRANSEPT**, Enthroned Madonna, by *Fra Antonio da Sagredo* (about 1480). In the Choir, on the left, monument of Doge *A. Orsini* (d. 1633) — To the left of the choir, in the *Cappella Giustiniani*, is an altar with reliefs in marble of the 16th cent., from the workshop of the *Lombardi*. Last Judgment below; above (as an altar-piece), St. Jerome and four other saints, with the history of St. Jerome in three sections below; over them Madonna and angels; at the sides of the chapel twelve prophets and the Evangelists; higher up, the history of Jesus in eighteen sections. — In the chapel of the *Cioccioni*, adjacent to the W., opposite the entrance of the left transept, Madonna and four saints, by *Osio Bellini* (1507; spoiled). — **Left Transept**: over the pulpit, Christ, by *Girolamo da Santa Croce*, retouched. To the left 2nd chapel, Altar with statues of SS. *Leonard*, *Antonius Abbas*, and *Sebastian* by *Al. Vittoria*; 3rd chapel, in white marble, with busts of the Patriarch and Doge *Sagredo*, erected in 1743; over the altar the statue of S. *Odoardo*; 5th chapel (in the left transept), Adoration of the Magi by *Paolo Veronesi* (spoiled).

A little to the S., on the *Rio della Piola*, is the church of *San Lorenzo* (on the W.), containing a fine iron screen and statues of SS. *Lawrence* and *Sebastian* by *Girol. Campagna* (at the high-altar). On the E. is the church of *San Giorgio degli Schiavoni* (Pl. I, 5; best light about midday), with a Renaissance façade by *Jac. Sansovino* (1551), the chapel of a *Scuola* established in 1451 by a Dalmatian (Slavonic) Brotherhood for the succour of poor Dalmatian sailors and others.

The *Interior*, with a low wooden ceiling, is adorned with Paintings by *Vittorio Carpaccio* (ca. 1490-1500): Christ on the Mount of Olives; Christ invited to the house of Matthew; and series illustrating the lives of the three great Dalmatian saints, Jerome, George, and Tryphonius. On the right are three scenes relating to St. Jerome, the best of which is his Death. Opposite and on the left of the altar are three scenes from the life of St. George, including a fine representation of his combat with the Dragon, in a beautiful landscape. Next the altar on the right, the legend of St. Tryphonius. Mr. Ruskin devotes the first supplement ('The Shrine of the Slaves') of 'St. Mark's Basilica' to a description of these paintings. Above the high-altar is a Madonna by *Fino Cotto*. The oratory, on the first floor, to the left, has a fine wooden ceiling.

Farther S. we come to the church of *Santi Antonino*, where we cross the bridge to the right to *San Giorgio del Grual* (Pl. I, 5; comp. p. 265), erected after 1538 by *Sante Lombardo* and *Chione*, with a leaning campanile, an ikonostasis adorned with Byzantine paintings on a golden ground, and a few mosaics. — Returning to S. Antonino, and resuming a S. direction, we soon reach —

**San Giovanni in Bragora** (Pl. I, 5), a church of early origin, entirely restored at the beginning of the 18th century.

**2nd Chapel** on the right. *Al. Fiorini*, Madonna and Child. — On the place in front of the choir-chapel right, *Osio da Conestabile*, *Constantine* and St. Helena by the *Osios* (1600); to the left, *Alfonso Fiorini*, Resurrection

(1498) At the back of the high-altar *Ona de Conceptione*, "Baptism of Christ (one of the master's chief works, 1498). — On the left wall of the church, *Paria Jordana*, Last Supper (farther on, *Sant. Florian*, Madonna with St. Andrew and John the Baptist (1500); under it, *Ona de Conceptione*. Three scenes from the legend of the Holy Cross, originally a predella of the above-named picture. — This church can be seen to advantage only in bright weather.

A little to the S. of S. Giovanni in Bragora is the *Riva degli Schiavoni* (p. 283).

We may go towards the E., past *San Martino*, begun by Sansovino in 1540, completed in 1658 (façade of 1807). Within is a font with four kneeling angels by Tullio Lombardo, 1484, above the main entrance, Last Supper by Girolamo da Santa Croce, 1549. Farther on is the *Armenal* (Pl. K, L, 5), founded in 1104 and repeatedly enlarged in the 14th, 16th, and 19th centuries. At the zenith of the Republic it employed 16,000 workmen, but in the 18th cent. 2000-3000 at most, and at present about 3000. At the entrance rise four famous antique lions, brought from the Piræus in 1687; the body of the large one on the left bears Runic inscriptions (by the Normans, 10th cent.?). Handsome Renaissance gateway of 1400 — Admission, see p. 266.

Mounts (across the court and mount staircases on the left). *First Floor*: Interesting collection of models of ships of all periods, including a model and the scanty remains of the *Bucintoro*, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 261) into the Adriatic, which he thus symbolically wedded; model of the system of pilas on which the city is to a great extent built (comp. p. 269). — *Second Floor*: Fine collection of weapons; by the entrance, statue of General Vittorio Pisano (1800), and also two Turkish banners, taken at Corfu in 1267 and at Lepanto in 1571, armour of the Condottiere Gattamelata (see p. 261), of Henry IV. of France, and of several dogs; revolvers and breech-loaders of a primitive description (10th cent.); a finely-embossed cuirass of steel, adorned with cutlery; instruments of torture; bust of Napoleon of 1805. Monument to Admiral Angelo Emo (d. 1787), by Canova; adjacent, to the right, trophies and Turkish banners taken in 1479 at Frétil (Explanatory inscriptions on each object; fees officially prohibited.)

On the façade of the museum are the monuments of Count *con. der Schlabach*, marshal in the Venetian service (d. 1747), who directed the famous defence of Corfu against the Turks in 1716, and of Count *con. der Scoups*, another celebrated warrior, who conquered the Turks in the Morea and took Athens in 1827.

We next follow the *Riva dell' Armenale* to the S. to the church of *San Biagio* (Pl. K, 6), containing the tomb of Admiral Angelo Emo (see above), by Canova's teacher Ferrari-Torretti. A monument by Bonvenuti, in front of the church (1885), commemorates the admirable service of the soldiers in the inundation of March, 1882.

The *Via Garibaldi* leads hence to the *Giardini Pubblici* (Pl. L, M, 6, 7), a pretty park, 20 acres in extent, laid out by Napoleon in 1807 on a space obtained by the demolition of several monasteries. At the entrance from the *Via Garibaldi* is a bronze *Monument of Garibaldi* by Micheli (1867). In the N.E. corner, on the *Canale di Sant' Elena*, is the *Palazzo dell' Esposizione Artistica*, erected for the biennial art exhibitions inaugurated in 1895 (p. 264).

On the hill at the S. end is a *Café*. Fine view of the city and lagoon. Electric light in summer. — Steamers and gondolas, see pp. 260, 261.

The adjacent church of *SAN GIUSEPPE DI CASTELLO* (Pl. L, M, 6), entered from the N. side of the Rio di S. Giuseppe, beyond the bridge, contains ceiling-paintings with very effective perspective. To the right are an altar-piece by *Joe. Tintoretto*, representing Archangel Michael and Senator Michael Buono, and the monument of Doge Marino Grimani and his wife, by *Scamozzi*, behind the high-altar, Adoration of the Shepherds, by *Paolo Veronese*; adjacent, to the left, bust of Girolamo Grimani by *Al. Vittoria* (1570).

*San Pietro di Castello* (Pl. M, 5), a domed church on the island of *San Pietro*, separated from the town by the broad *Canal di S. Pietro*, an ancient foundation, was the cathedral of the Patriarch of Venice from 1451 to 1607, when Napoleon transferred the Patriarchate to St. Mark's (p. 272). The façade, erected by *Franc. Smeraldi* in 1594-96, is said to reproduce a design of *Palladio* (1557); the interior was restored in 1621. Handsome campanile of 1474 rebuilt by *Moro Codussi*, and again in the 17th century.

The interior is of little interest. Above the side-entrance on the left is a monument of the 14th century. Between the 2nd and 3rd altars on the right is a marble throne from Antioch, with Saracenic ornamentation and verses from the Koran in Cufic characters. By the third altar is a late work of *Moro Scazziti*, representing St. Peter enthroned, with four other saints. The high-altar, designed by *Longhena*, enshrines the bones of *San Lorenzo Giustiniani* (d. 1455), first patriarch of Venice. A statue of the saint (15th cent.) occupies a niche behind. In the left transept is the baroque *Cappella Vendramin*, built by *Longhena*, with two alto-reliefs in marble, by *Mich. Capor*, 17th cent.: Consecration by Pope Paul V. of the Patriarch *Franc. Vendramin* as cardinal, and an allegory of death.

This was the scene of the Rape of the Venetian Maidens by the Triestine pirates in 984, the story of which has been told by *Rogers* in his 'Brides of Venice'. The pirates were followed and vanquished, and the brides brought back in triumph.

## 2. Quarters to the West of the Canal Grande.

The *Ponte Rialto* (Pl. G, 4; pp. 294 and 299) is a good starting-point for a visit to the quarters of the city lying W. of the Grand Canal. Immediately beyond the bridge is (left) the *Pal. de' Camerlenghi* (p. 295). Farther on (right) is *San Giacomo di Rialto*, the oldest church in Venice, said to have been built about 520, now restored, with interesting inscriptions on the gable. — In the *Vegetable Market* here (*Erberia*; Pl. G 4; p. 295) fruit is generally good and cheap, especially in the morning. On the farther side of the market is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure, '*Il Gobbo di Rialto*' (16th cent.). From this column were promulgated the laws of the Republic. — Beyond the Vegetable Market is the *Peschieria* or *Fish Market* (see p. 295).

Not far from the market, at the entrance to the *Ruga di S. Giovanni* (leading to the *Frari*; comp. p. 310), is situated *San Giovanni Elemosinario* (Pl. F, 4), built by *Scarpagnino* in 1527. Entrance by the gateway adjoining the campanile (best light about noon).

\*High-altar-piece by *Titian*, *San Giovanni Elemosinario* (about 1580, mutilated by the absence of the semicircular upper section); — 'St. John the almsgiver, bishop and patriarch of Alexandria, is not a saint of note. His type is not one that painters know and respect as traditionally preserved in the annals of the pictorial craft. A bishop giving alms might be the subject of a tame composition. None but a man of genius could give interest and force to such a theme; but *Titian* was a genius and it is surprising with what power he conceives and carries out his idea. . . The forms are natural, but of good sculling, moving boldly, yet appropriately, foreshortened with daring yet without strain, the nude correct, the modelling masterly. . . His colouring is gorgeous, his command of line surprising, his touch unsurpassable' (C. & C.). — Chapel to the right, Altar-piece, SS *Sebastian, Rochus, and Catharine*, a masterpiece by *Perdono*. — To the left, in the nave, *Mercy Facill*, *Doge Grimani* giving alms.

Passing the entrance of the *Ruga S. Giovanni*, and continuing our way from the *Rialto Bridge* direct to the N. W., we cross a canal and arrive at the *Campo and Church of San Cassiano* (Pl. F, 4). This church, built in 1611, contains some fine pictures: 1st altar on the right, *John the Baptist and four saints*, ascribed to *Paolo Verocchio* (damaged); 3rd altar on the same side, *Visitation*, by *Leonardo Bassano*, choir, *Jac. Tintoretto*, *Crucifixion*.

We next cross the *Rio S. Cassiano* to the W., take the second side-street to the left (*Calle della Regina*), and, again turning to the right, reach the church of —

*Santa Maria Mater Domini* (Pl. F, 4), founded in 1510. Façade with fine marble sculptures by *Jac Sansovino* (1540); 2nd altar to the right: *Vinc. Catena*, *Martyrdom of St. Christina* (1520); right transept, *Finding of the Cross*, a fine work by *J. Tintoretto*; opposite, *Last Supper*, by *Bonifazio II.*; beneath, a *Byzantine* relief of the *Madonna*. — Not far hence, on the *Grand Canal*, is the *Pal. Pesaro* (p. 296).

Continuing our course towards the N.W., and turning into a side-street on the right, after crossing four canals, we reach the entrance of the —

\**Museo Civico*, which combines the old *Correr Collection* and part of the *Morozini Collection* (p. 316) with the municipal collections and is arranged in the former *Fondaco de' Turchi* (Pl. E, 3; p. 296). Admission, see p. 265. Good catalogue (1900), 1 fr (Steamboat station, see p. 261.)

By the entrance and in the court is a series of sculptures and architectural fragments of various epochs, including several *Venetian* wall-heads of the 12-15th cent., chiefly in the form of capitals. At the back of the court is a colossal statue of *Agrippa*, supposed to have been brought from the *Pantheon*. — The rooms to the left contain *Egyptian, Assyrian, and Italian* antiquities, including a boat made from the trunk of an oak, prehistoric antiquities from *Hungary*, views of *Venice*. — To the right is a room with an ethnographical collection from *Africa* (*Raccolta Africana*; comp. p. 354).

The staircase in the N.W. corner of the court ascends to the First Floor, with the Library (open daily, except Sun., 10-3).

The Second Floor contains most of the Art Collections. — Room I. Weapons and banners, among them some Turkish flags and beautifully ornamented halberds. — The middle door to the right leads to —

Room II, containing pictures. 1st Section (to the right) 81 *Phil. Carpane*, Visitation, from the Scuola degli Aldinari (160); 82 *From. Basso*, Madonna, with St. Peter Martyr; 83 *Scorciato Benvenuto*, Madonna, with the Baptist and St. Catharine. — 2nd section (to the right) 79 *H. van der Goe* (here ascribed to *Reyner van der Weyden*), Crucifixion, with the Virgin and St. John. — 3rd Section (to the left) 144 *J. van Goyen*, River-scene. — 4th Section Numerous 'society' pictures by *Lampi* (comp. p. 285), the best of which is 175. The fainting lady. Also (to the left), 101, *G. B. Tiepolo*, Mahal's Feast. — We now return to R. I and pass through the side-door to the right into —

Room III. Roman draped statues; banners, ships' lanterns, models of guns, etc., from the *Morosini* collection. On the rear-wall, the coat-of-arms of the *Morosini*. — We now re-enter R. I and pass to the left into —

Rooms IV-VI, containing the rest of the *Morosini* Collection (p. 281); weapons, Turkish banners, and other spoils of war, bust of Doge *Francesco Morosini* ('*Palpionestinos*', p. 287) and scenes from his Turkish wars; old geographical globes. In R. V are two costumes of Venetian Senators.

Room VII. On the walls, portraits and other unimportant pictures. In the cases, two Renaissance medals and plaquettes; Greek and Roman coins; Venetian coins and seals, including a series of machine ('*coquins*'), showing the portraits of all the doges.

Room VIII ('*Sala Albrizzi*') Venetian lace and costly fabrics; costumes of the 17-18th cent.; puppet-show (18th cent.); miniatures; wooden staircase from the Casa dell' *Agnello* (16th cent.); medal of the Palazzo Pisani in *St. V.* (p. 286). Persian carpet (18th cent.). — Room IX. Textile fabrics, Venetian costumes.

Room X (Rococo Room) Furniture of the 18th cent.; 'society' pictures by *Paolo Lampi*. 14 *Al. Lampi*, Portrait of *Goldoni* (p. 280).

Room XI. Two bronze candelabra (No. 104 restored) and mutilated marble reliefs by *Al. Fattori*, the mangied remains of the plastic decoration of the Capp. del *Rosario* in St. Giovanni e Paolo (p. 288); lectern (18th cent.); in the cabinet by the window, ornaments of the 17th cent., in agate and silver gilt, showing the arms of the Pisani Orsini families.

Room XII. On the walls, glass and porcelain. In the middle, majolica from Urbino, Gubbio, Faenza, and Pesaro, etc., including a series of 'Plates from Faenza painted with mythological and Biblical scenes (blue and yellow on a white ground), partly after Venetian wood cuts (ca. 1616); glass wedding-goblet from Murano (18th cent.). — Room XIII (to the right), Carvings in ivory and wood; cement and gums. — Room XIV (left), 1188, with beautiful miniatures.

Room XV. Pictures of the 14-16th centuries. Also, St. *Joe Bellini* (?), Crucifixion, from an altar-piece; 43 *H. Biondi*, Madonna; 44, 45, 46. Good portraits in the style of the *Bellini*; 48 *Antonio da Messina*, Portrait of a youth with a laurel wreath (perhaps *Pico della Mirandola*).

Room XVI (Tribuna) Paintings. To the right 1 *Brodo de' Roberti* (?), Battle-scene, 'A *Giov. Bellini* (? here attributed to the Paduan School), Pieth (with forged monogram of *Dürer*); 2 *Phil. Carpane*, Two Venetian ladies bleaching their hair in a balcony (comp. p. 285); *Giov. Bellini*, G. Transfiguration (an early work); 3 Crucifixion with the Virgin and St. John (an early work); 4 *From. Coen*, Portrait of a young man; 10 *Cristino Fara*, Pieth; 11 *Giov. Bellini* (?), Christ mourned over by three angels (seriously damaged); Orphee 12 *Giov. Bellini*, Doge *Giov. Mocenigo* (ca. 1478); 13 *Giov. Bellini*, Doge *Franc. Foscarini*; 17, 20. Two Ids, with bridal scenes (18th cent.) In the middle 17 *Ant. Altov* (?), Bronze bust of a beardless man, from a death-mask (18th cent.). — We return to the entrance and ascend to the —

Fourth Floor. — To the left is Room XVII, containing the *Rea*

celle Canoviana, with sketches and relics by Canova, and casts of his works. — Rooms XVIII-XXI., to the right, contain drawings, water-colours, engravings, and wood-cuts. In the last room is a large bird's-eye view of Venice, printed from a wooden block carved by *Sam. Andrea* (1800), probably after a drawing by *Giuseppe del Barbieri*; also the original wooden block itself.

The *Qua. Correr* (p. 296), formerly the residence of *Tedoro Correr* (d. 1880), founder of the municipal art-collections, now contains the remainder of the *Museo Civico* (adm., p. 266; entrance by door No. 1729a).

**GROUND FLOOR.** Models of modern monuments, etc. — **FIRST FLOOR.** The first rooms contain porcelain, glass, engravings, etc., bequeathed by different benefactors. R. 7. Musical instruments. R. 9. National memorials. The last room (closed) contains a copy of *Michael Angelo's* *Leda*. — **SECOND FLOOR.** Natural History Collections.

To the S.W. of the *Museo Civico* is the church of *San Giacomo dell' Orto* (Pl. E, 4), one of the quaintest churches in Venice, rebuilt in the 13th and 16th cent., with a timber-roof.

On the entrance-wall, to the left, *Ducenemighe*, St. Sebastian, Enoch, and Lawrence (1511). The right aisle contains a vestibule adorned with a column of *verde antico*, and a picture by *Franc. Bassano*, John the Baptist preaching, under a richly decorated wooden vaulting of the Renaissance period. In the left aisle, opposite the pulpit, *Lorenzo Lotto*, Madonna and child, a late work (1541; injured and badly lighted).

*San Simone Piccolo*, *Gli Scalzi*, and the station, see p. 297.

The direct route from the Rialto to the *Frari* leads past *San Giovanni Elemosinario* (p. 308) through the *Ruota di San Giovanni* (Pl. F, 4), and crosses the *Campo San' Apollinare*. Over the door of the church of that name (Venetian for *S. Apollinare*) is a marble group of General Vitt. Cappello (d. 1487) kneeling before the Virgin, by *Ant. Rizzi* (1480). Near this church is the *Pal. Albrizzi* (fine stucco-embellishments in the interior, by *Al. Vittoria*) and beyond it the *Campo San Polo* (Pl. E, F, 4; on the neighbouring *Rio di S. Polo* is the *Pal. Corner-Mocenigo*, with a good façade by *Sanmicheli*). — Passing between the church of *San Polo* and its campanile (14th cent.), we cross the *Rio S. Polo* and proceed in a straight direction to the *Rioterrà del Nomboli*. Here we turn to the left, and, where it bends, follow the narrow side-street to the right, finally crossing a canal and reaching the *Campo San Tomà* (Pl. E, 5), with the church of that name, a little to the N. of the steamboat-station mentioned at p. 251. In this square lies the old *Botola dei Calzomieri* ('Cobblers' Guild'), founded in the 16th cent. and the only building of the kind in Venice that has kept its exterior unaltered. Over the portal is a relief of St. Mark healing the cobbler Anianus by *Pietro Lombardo* (1479), remarkable for its well-preserved colouring. — A few paces to the N.W. lies the former church of the Franciscans, or the —

<sup>20</sup>*Frari* (*Santa Maria Gloriosa dei Frari*, Pl. E 5; comp. p. 266), a cruciform Gothic church, one of the largest and most beautiful at Venice, erected in 1390-1417 on the site of a building of 1250. Its

realizing is supported by twelve circular piers. It contains numerous monuments and pictures, and like Santi Giovanni e Paolo (p. 303) is the last resting-place of many eminent men. Over the portal (left) is a statue of the Madonna, by a Tuscan sculptor (early 16th cent.). Beside the portal of the left transept is a fine relief of the Madonna and angels (about 1400).

**Interior.** **Right Aisle.** Adjoining the 1st altar, the large monument of Titian (d. 1576), by Jacopo and Pietro Lombardi in 1578. In the centre, Titian sitting by a genius and uncovering the statue of Fate; on the wall are reliefs of three celebrated pictures of Titian, the *Assumption* (p. 305), *Death of St. Peter Martyr* (p. 311), and *Martyrdom of St. Lawrence* (p. 301); below are two figures with tablets: *Equus et comes Titianus sit. Carolus V. 1558*, and *Titiano monumentum erectum sit. Ferdinandus I. 1568*. — To the left of the 2nd altar, the monument of Almerico d'Este of Modena, a general of the Republic (d. 1680); 3rd altar, *St. Jerome*, a statue by Alessandro Farnese, said to possess the features and figure of Titian when in his 60th year.

**Right Transept.** \*Monument of Jacopo Marullo (d. 1494 at the capture of Otranto), from the workshop of the Lombardi; behind is a frieze with the triumphal procession of the hero; altar-piece in four sections by *Serv. Fioravanti* (1497). — On the right, near the door of the sacristy, the Gothic monument of Beato Paolo (d. 1497), with a relief of the Baptism of Christ, by the Florentine Master of the Pellegrini Chapel (p. 235). Over the door of the sacristy, the monument of Adm. Benedetto Pesaro (d. 1593), by *Leo Agnesi* and *Ant. Minelli*, with a figure of Mars (right) by *Scult. de Montepulciano*. Near the door, on the left, wooden equestrian statue of the Roman patrician Paolo Savello (d. 1416), already breathing the solemnistic spirit of the dawning Renaissance (Borghese). — In the sacristy, opposite the door, a shrine with reliefs in marble of the 17th century. — Altar-piece in three sections, Madonna enthroned, with saints and angels in medallions, by *Otto Sedlmayr* (1492), in a beautiful Renaissance frame: the gentlest and most elegant ornamentation of Sedlmayr's art. — The Virgin handsome and pensive, the children pretty in their crowns of leaves, the saints in admirable proportion (C & C).

**Cross Chamber.** 2nd Chapel on the right, on the right, the monument of Duccio degli Alberti, on the left, that of an unknown warrior, both fine works of the 14th century. — Choir (S): Gothic mausoleum of the Doge Francesco Venetico (d. 1487) by *Pisolo* and *Ant. Agnesi* (?), (1) Early Renaissance Tomb of the Doge Gianfrancesco Venetico (d. 1478), by *Ant. Agnesi*. The vaulting-cells still retain traces of their original painting. Titian's *Assumption of the Virgin* (p. 305) was at one time the altar-piece here. — Chapels on the left: 1st, altar-piece, Madonna and saints, by *Serv. Fioravanti* de *Ferdinando* (about 1500); 2nd, monument of Melchior Trevisano (d. 1580), the altar is coloured and gilded carved wood, by the Lombardi, in the centre, John the Baptist in wood, by Donatello. 3rd, altar-piece, St. Andrew and saints, above, *Coronation of the Virgin*, by *Alvise Vivarini*, completed by *Mario Banti*.

**Left Transept.** Altar-piece in 8 sections, St. Mark with four other saints, by *Serv. Fioravanti* (1476).

**Left Aisle.** Supplementary altar in marble, above, Madonna and four saints, in the style of the Mantegna (about 1400); on the front, a statue of John the Baptist, by *Agnesi*; above, five more saints in the style of the Mantegna. Further on Tomb of Bishop Jan Pesaro (d. 1547).

\*\*Altar-piece, Madonna of the Pesaro family, by Titian (1518).

More elaborate and studied, and in every sense grandiose, the *Madonna di Casa Pesaro* reveals more surely than the *Annunciation* (Bentley & B. Bence, p. 315) the breadth of Titian's talent, and takes us, not without preparation, to the height of his pictorial fame. He has brought to perfection the last and finest of all forms of presentation pictures, the noblest combination of the human and devotional with painful architecture — the most splendid and solemn union of the laws of composition



and colour with magic light and shade. . . . Far away from these humble conceptions of place which mark the saintly pictures of earlier times, the Pisani kneel in the portico of a temple, the pillars of which soar to the sky to proportions hitherto unseen. The Virgin sits on her throne, bending down in a graceful kindly way, and directs her glance towards the kneeling Basso (Jacopo Pisano, Bishop of Paphos). Her white veil falling over one shoulder, but caught on the other by the infant Christ, who peeps with delightful gloe from beneath it at St. Francis (behind whom, in the background, is St. Anthony of Padua). . . . To the left (front) of the throne St. Peter at a desk interrupts his reading, and marks the line with his finger as he turns to look down at Basso, who kneels in prayer on the floor below. In the rear between both an armed knight with the standard of the church unfurled and a captive Turk bound by a rope symbolises the victory of the Pisani. Below, to the right, are Benedetto Pisano and the members of his family (C. & C.).

Monument of Doge Giov. Pisano (d. 1339), of a rich baroque architectural character, occupying the entire wall, with figures of negroes as bearers, by *Melchior Barthel* and *Longhena*. Monument of Canova (d. 1807), 'principal sculptorum acutis vane', erected in 1827 from the master's own design for Titian's monument, executed by Canova's pupil. — By the entrance-wall, to the right of the principal portal, the tomb of Pietro Bernardino (d. 1600), executed about 1620 by *Fulvio Lombardo*, with figures of Christ, St. Peter, and the deceased 'nothing can be more detestable or mindless in general design, or more beautiful in execution' (*Ruskin*). Adjacent, in the left aisle (above), the unpretentious monument of Simone Dandolo (d. 1360), by the *Montes* (1368).

In the Nave a high screen of marble, covered with two series of clipea and with statues and two pulpits on the front, separates the monks' choir from the rest of the church. Elegantly carved stalls, by *Marco da Verona*, 1400, semi-Gothic in style.

The adjacent monastery contains the Archives of Venice, one of the most magnificent collections of the kind in the world, comprising about 14 million documents, the earliest of which dates from 683. They are deposited in 208 different apartments (open on week-days, 10-11.30 & 1.30-3). — In this neighbourhood is the Scuola di San Giovanni Evangelista (Pl. E, 4), founded in the 14th cent., but entirely modernized. One side of the handsome old vestibule in the style of the *Lombardi* (1481) is still preserved.

Beyond the Archives is the church of San Rocco (Pl. D, E, 4, 5), built in 1480 and restored in 1725, with a façade of 1771 by *Maccaruzzi*. Like the adjacent Scuola di S. Rocco, which we visit in connection with it, it contains numerous pictures by *Timoteo*. (These are all described by Mr. *Ruskin* in the 'Venetian Index' of 'Stones of Venice'.)

On the right, the Annunciation, beyond it, the Pool of Bethesda, and above the latter, St. Rochus in the wilderness, all by *Paolo Veronese*. Chapel to the right of the choir, *Titian*, Christ dragged to Golgotha, ascribed by *Vasari* to *Georgione*; in the lunette, *Andrea Schiavone*, God the Father. In the choir, to the right, St. Rochus in the hospital, above, St. Rochus healing animals, to the left above, Capture of St. Rochus, below, Angel appearing to the saints in prison, all by *Paolo Veronese*. Behind the entrance to the sacristy, to the left, *Pordenone*, St. Sebastian, in fresco. On the left side of the church, *Paolo Veronese*, Expulsion of the money-changers from the Temple; above it, *Pordenone*, St. Christopher and St. Martin.

In the alley to the left of the church is the entrance to the 'Scuola di San Rocco' (Pl. D, E, 5), the house of the Fraternity of St. Rochus, built in 1524-50 from the designs of *Bart. Buom* of

Dargano (1517) by *Santa Lombardo* and *Scarpagnino*. It possesses a magnificent early-Renaissance façade, and a handsome old staircase and halls. The walls of the latter are adorned by *Joan Tintoretto* (1550-78), whose important historical position, as the first of the Venetian painters to represent Scriptural scenes in a perfectly naturalistic manner, is nowhere more distinctly to be appreciated (adm., see p. 265, good light necessary). Hand-catalogues of the pictures are provided.

**Lower Hall**, on the left wall, opposite the entrance: 1. Annunciation, 2. Adoration of the Magi, 3. Flight into Egypt, with attractive landscape, 4. Slaughter of the Innocents, 5. Mary Magdalen, in a landscape under evening light. On the altar, *Stroz Compagno*, statue of St. Rochus. Right wall: 1. Landscape with St. Mary of Egypt, 2. Presentation in the Temple, 3. Assumption of the Virgin. — On the right side of the staircase over the first landing is an "Annunciation by *Titian*, painted in 1523 and suggestive of 'the distance which separates the simple staidness of older pictorial forms from the gorgeous brilliancy of Titian's time'. Opposite, a Visitation by *Tintoretto*. The frescoes on the walls of the upper staircase, referring to the plague, are by *Sancho* (1668, on the right) and *Nepi* (1670, on the left).

At the top, on the right, is a small room containing an *Ecce Homo*, an early work by *Titian*. — In the **Lower Hall**, above the door of the room just named, *Raising of Lazarus*; farther in the left, *Christ feeding the multitude*. At the altar, St. Rochus in clouds; at the sides, statues of St. Sebastian and John the Baptist, by *Stroz Compagno*. On the left wall: 1. The Last Supper, 2. Gethsemane, 3. Resurrection of Christ, 4. Baptism, and 5. Birth of Christ. On the opposite wall: 1. Temptation of Christ (below, a portrait of *Tintoretto*, 1578), 2. Pool of Bethesda, 3. Ascension. On the ceiling, Moses smiting the rock, the Brazen Serpent, the Shower of manna, and single figures of Prophets. Handsome wall paneling with figures carved in wood, by *Monte*. The altar reliefs of scenes from the life of St. Roch are by *Giov. Marchetti* (1720). Fine marble pavement with inlaid work, restored by *Scorpi* in 1875-80 from designs by *Scorpi*. — The door to the right leads into the **Sala dell' Altare**, containing *Tintoretto's* masterpiece, a large "Crucifixion of 1578. Opposite, *Heating of the Cross*, *Mocking of Christ*, and *Christ before Pilate*. On the ceiling, St. Rochus in presence of God.

The gateway adjoining the Scuola leads to the ancient church of **San Pantaleone** (Pl. D, 5), rebuilt in 1668-75. It is adorned with a huge ceiling-painting by *Fumiani*, representing the martyrdom and glorification of St. Pantaleon (ca. 1700). The chapel to the left of the high-altar (generally closed) contains (on the right) a *Coronation of the Virgin* by *Ant. Vivarini* and *Giov. Alamanno* (served), painted in 1444, also an *Entombment* in high relief, ascribed to *Marino Cadrino* (1466).

Crossing the *Rio di Cà Foscari*, and traversing the long **Campo Santa Margherita** (Pl. D, 5, 6), we reach the church of —

**Santa Maria del Carmine** (Pl. D, 6), known as *I Carmini*, which was consecrated in 1348, and restored in the 17th century.

Over the 2nd altar on the right, *Coma de Conceptione*, "Adoration of the Shepherds and saints, 5th altar on the right, *Tintoretto*, *Circumcision*, a youthful work; 2nd altar on the left, *Lorenzo Lotto*, St. Nicholas with three angels and St. John the Baptist and Lucy on clouds, painted in 1578, and showing solidity of handling and a true sense of beauty (damaged); by the 5th altar on the left, *Pietà*, an admirable bronze relief by *Verrocchio*, of Florence.

To the left of the apse of the church are the cloisters of the former monastery of the *Carmini*, with a bas-relief of the Virgin beside the entrance, by *Arduino*, 1340 — On the right is the *Scuola del Carmini*, of the 17th cent., with five ceiling-paintings by *Tiepolo*.

We may now proceed to *San Sebastiano*, crossing the *Rio di San Barnabe*, to the S., and then taking the first cross-street (*Calle Lunga*) to the right.

*San Sebastiano* (Pl. C, 6), erected in 1506-18, and well restored in 1867 et seq., contains excellent works by *Paolo Veronese*, and his tomb. Open 1-4 p.m.; the nearest steamboat-stations are the *Fondamenta delle Zattere* and the *Cotonificio* (p. 261).

On the *Altare* 1st altar, St. Nicholas, painted by *Titian* in his 85th year (1548); 2nd, Madonna with saints, a small picture by *Paolo Veronese*, 4th, Christ on the Cross, and the *Marino*, by *P. Veronese*. Monument of Bishop *Livio Podacathorus* (d. 1555), by *Jac. Annarino* — Choir "Altarpiece, Madonna in glory and four saints, on the wall to the right, Martyrdom of St. Sebastian, to the left, "Martyrdom of St. Mark and *Marcantonio* (restored), all three by *P. Veronese* (1555). — Outside, on the outside of the folding doors, the *Perfession of Mary*, on the inside, the *Pool of Bethesda*, both by *P. Veronese*. To the right, the bust of the master (d. 1568), with the inscription below it: "*Paolo Callisto Veronesi pictori, naturae amato, artis mirifico, superstiti fidei, fidei cultore*" In front, his tomb. — Sacristy. Ceiling-paintings by *Veronese* (1555), *Coronation of the Virgin*, with figures of the four Evangelists. — Further on in the church, in the next chapel on the right 1st altar, Bust of the *Prosecutor Marcantonio Grimani* (d. 1565), by *Al. Vittoria*. 2nd altar, *Baptism of Christ*, by *Paolo Veronese* (restored). Beautiful ceiling-paintings representing the history of *Ezra*, also by *Paolo*, aided by his brother *Benedetto Callisto*.

A little to the W. is the *Campo di Mario*, or former drilling-ground (Pl. B, 5), a large meadow surrounded with trees. Adjacent are a large cotton-factory ("*cotonificio*") and the harbour-structures at the *Stazione Marittima* (p. 270, steamer, see p. 261).

We may return from *San Sebastiano* by the *Fondamenta delle Zattere* (Pl. D, E, 7), skirting the *Giudecca Canal* (p. 318) and affording a pretty view of the *Redentore* (p. 318). The church of *San Trovaso* (Pl. E, 6), near this quay, contains three paintings by *Jac. Tintoretto*: *Last Supper*, *Adoration of the Magi*, and *Rejection of Joachim's Sacrifice*.

This church stands on the border-line between the "*Visolotti*" and the "*Castellani*", the two factions into which the Venetians are divided (see *H. P. Brown's* "*Life on the Lagoons*"). The father and godfather of a child christened here, if of opposite factions, leave the church by different doors.

On the quay itself lie the *Pal. Giustiniani-Rezzani* (No. 1407), with a number of antique works in marble, including a fine Attic funeral relief, and the church of *I Gesuati* or *Madonna del Rosario* (Pl. E, 7), built in 1726-43 by *Giorgio Massari*. The ceiling of the church is adorned with fine frescoes by *Tiepolo*, representing the institution of the festival of the rosary (in the middle), with a vision of the Madonna and the glorification of St. Dominic. By the 3rd altar to the left is a *Crucifixion*, by *Jac. Tintoretto*, and by the 1st altar to the right is a *Madonna*, with St. Clara and two Dominican nuns, by *Tiepolo*. — Close by are two steamer-stations,

one for the Piazzetta and one for the Giudecca (see p. 261). The street to the right of the church leads to (5 min.) the Academy (p. 289).

**g. From the Piazza of St. Mark on foot to the Academy and Santa Maria della Salute. San Giorgio Maggiore. Giudecca.**

The passage in the S.W. corner of the Piazza of St. Mark leads to the *SALIZADA SAN MOISÈ*, with its numerous shops. To the right is the *Fraservin* (p. 263), another busy street. To the left is the church of *San Moisè* (Pl. G, 6), with an over-decorated façade by *Al. Travignan* (1668), 'notable', says Mr. Ruskin, 'as one of the basest examples of the basest school of the Renaissance'. *John Law* (1671-1729), originator of the 'Mississippi Scheme', is buried in this church. Beyond it we cross the bridge and proceed straight on along the *VIA VENTIDUE MARZO*.

The second side-street to the right, the *Calle della Vosta*, leads to the *Campo San Pantino*, in which are situated the *Fonto Fonde* (Pl. F, 5), the *Alonso Fonde* (see p. 263), a Renaissance building by *Al. Vittoria*, formerly the *Scuola di San Giovanni*; and the church of *San Fazio*, built in the early-Renaissance style after 1500, with a fine choir by *Jac. Sansovino* (1555).

The *Via Ventidue Marzo* crosses a second bridge and leads to the church of *Santa Maria Zobenigo* (Pl. F, 6), erected in 1680-83 by *Gius. Sardi* for the *Barbaro* family ('*barbaro monumento del decadimento dell' arte*', as it has been called). The niches of the baroque façade contain statues of members of the family. At the base of the lower row of columns are plans of *Zara*, *Candia*, *Padua*, *Rome*, *Corfu*, and *Spalato*, hewn in the stone; above are representations of naval battles.

Leaving this church, we cross the *Campo San Maurizio*, where the small church of that name is situated, to the larger *Campo FRANCESCO MOROSINI* (Pl. E, F, 6), which has been embellished since 1882 with a marble statue of *Niccolò Tommaseo*, philosopher and teacher (d. 1874), by *Franc. Barzaghi*, of Milan. To the left is the *Pal. Morosini*, and to the right is —

\**Santa Stefano* (Pl. F, 5, 6), a Gothic church of the 14th cent., with an elegant façade in brick and good window-mouldings in terra-cotta. The interior has a peculiarly constructed vaulting of wood, which, along with the wide intervals of the slender columns, imparts a very pleasing appearance to the interior and recalls *San Fermo* at *Verona* (p. 230). On the walls are ancient frescoes, recently discovered and found to be in good condition.

**ENTRANCE WALL**, above the principal door, equestrian statue of *Dom. Contarini*, middle of 17th cent.; adjacent, (r) the fine tomb of the physician *Jacopo Suriano* (d. 1511). On the **PAVEMENT** of the nave is the large tomb-stone of the Doge *Francesco Morosini* (d. 1694; p. 287), with the cap and baton of office in bronze. — **SACRISTY** (to the right) beside the altar, two saints on a gilded background by *Serf. Vicariol*, and small marble statues of *St. Anthony* and a bishop by *Pietro Lombardo* (?). — **CHOIR**. On the marble screens, statues of the twelve Apostles and four saints, from the studio of *Pietro Lombardo* (1475). \* Renaissance stalls by *Mario da Florence*

(1456-84). In the chapel to the left of the choir is the tomb of the jurist *Giov. Batt. Ferretti*, by *Sammicchi*(?). — *Left Aisle.* 3rd altar (1.), statues of St. Jerome and St. Paul by *Pietro Lombardo*.

Adjoining the church on the left are handsome *Cloisters* (1692), once adorned with frescoes by *Pordenone* (badly restored). — Crossing the court, we reach the *Campo San' Angelo* (Pl. F, 5), with a marble monument to *Paleocapa*, the minister (p. 36), by *L. Ferrari*. — Farther to the N.E., near the *Teatro Rossini*, is the *Piazza Manin* (Pl. F, G, 5), adorned with a *Monument of Daniele Manin* (p. 267) in bronze, by *Borrb*. On the *Cassa di Risparmio* (Savings Bank) is a marble tablet commemorating the fact that the famous *Aldine Press* once occupied this site [The tablet on another house in the parish of S. Agostino, associating it also with *Aldus*, is probably wrong; comp. 'The Venetian Printing Press', by *H. F. Brown*.] We then traverse the *Calle della Vida* (right) and, taking the first side-street to the right, reach the *PALAZZO CONTARINI DAL BOVELO*, now belonging to the *Congregazione di Carità*. This contains the *\*Scala Minelli* or *Scala a Chiocciola*, a curious spiral staircase in a round tower of *Istrian marble*, constructed by *Giov. Candi* (d. 1499).

We now retrace our steps and cross the *Campo Morosini* to the S.W. to the church of *SAN VITALE* (Pl. E, 6), built about 1700 by *Andr. Tiralti*. It contains (behind the high-altar) a good painting by *Carpaccio*, of St. Vitalis on horseback surrounded by four saints, above, four other saints and the Madonna in clouds (1514). — We then cross the *Grand Canal* by the iron bridge (p. 292) to the *Campo della Carità* (p. 292) and the *Academy* (p. 283).

We now proceed towards the E., crossing several bridges, to —

*\*Santa Maria della Salute* (Pl. F, 6; comp. p. 286; side-entrance to the left), a spacious dome-covered church, at the E. extremity of the *Canal Grande*, erected in 1631-58 by *Longhena*, in commemoration of the plague in 1630. 'Considering the age in which it was erected, it is singularly pure', though 'externally it is open to the criticism of being rather too overloaded with decoration' (*Ferguson*). The octagonal interior, with an ambulatory all round, is very handsome.

**CHAPELS OF THE RIGHT** 1. *Presentation in the Temple*, 2. *Assumption*, 3. *Nativity of the Virgin*, all by *Luca Giordano*. In the last **CHAPEL OF THE LEFT** *Descent of the Holy Ghost*, by *Titian*, much darkened by age (1643). The monolithic columns by which the vaulting of the choir is supported are from a Roman temple at *Pola* in *Istria*. On the high-altar, the Virgin banishing the demons of the plague, a group in marble by *Giuseppe Le Cour*; to the left, a large candelabrum in bronze by *Andrea d'Allesandro da Brescia* (1570), of admirable workmanship. On the ceiling at the back of the altar, eight *Medallions* with portraits of the evangelists and fathers of the church by *Titian*, the large pictures by *Sebast.* — **OVER THE SACRISTY** *Platb*, a relief by *Tullio Lombardo*(?); kneeling statue of *Doge Agostino Barbarigo*, from his tomb. — **SACRISTY**, end-wall, to the right, 88 *Rochus*, *Jerome*, and *Sebastian* by *Girolamo da Treviso*(?); on the window-wall, *Moses* *Sanetti*, *St. Sebastian*, *Timoteo*, *Marriage at Cana*. Over the altar, *Titian*, *\*St. Mark* and four other saints

(painted in 1512 for the church of Santo Spirito; still reminiscent of Giorgione and Palma), distinguished by its fine colouring and the noble heads of the saints; adjacent, to the left, Madonna and saints, by *Cristoforo da Forme*, 1495. \*Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by *Fittion*, painted about 1545 for San Spirito under the influence of Correggio.

Between this church and the *Dogana di Mare* (mentioned at p. 291) is the *Seminario Patriarcale* (Pl. G, 6; built by Longhena in 1810), containing a few sculptures and the *Galleria Manfredini*, a small collection of pictures (adm., see p. 265).

The Sculpture Collection occupies the ground-floor (on the N. side of the court). On the entrance-wall of the Oratory is the tomb of Jac. Sansovino, formerly in San Geminiano (p. 271), surmounted by a terracotta bust of the painter by *Al. Vittoria*. At the altar are 16th cent. statues of SS. Benedict, Zacharias, and John the Baptist. On the altar of the adjoining Sacristy is a relief of the Adoration of the Child (about 1800), with high reliefs of St. Catharine (l.) and St. Cecilia (r.), by *Tullio Lombardo*.

The Picture Collection is on the first floor. Opposite the entrance, *Giorgione*, Apollo and Daphne (retouched); to the left, *Scamozzi* (ascribed to Baldassare Peruzzi), Penelope; to the right, below, *Albertinelli* (ascribed to Fra Bartolommeo), Madonna and Child; opposite the windows, Holy Family with an angel, a copy, with variations, by *Marco d'Oggione* of Leon. da Vinci's Madonna of the Grotto, in the Louvre; below, *Flaminio Picchi*, Christ and Mary Magdalen (on the left), and the Samaritan Woman (on the right).

We may now return across the Grand Canal (*traghetto*, comp. p. 261) or proceed to the S.W. to the church of Santa Spirito (Pl. F, 7), which contains a fine painting of Christ between SS. Erasmus and Secundus, by *Buonconsiglio* (over the side-portal, to the right). — A little to the N.W. is the *Fondamenta delle Zattere*, with the church of the *Gesuiti* (see p. 314).

Opposite the Piazzetta to the S., and S.E. of the *Dogana di Mare* (about  $\frac{1}{4}$  M. from both these points), is the small island of *San Giorgio Maggiore* (steamboat-station, p. 261), with —

\**San Giorgio Maggiore* (Pl. H, I, 7), a cruciform church with a dome, and apses terminating the transepts, begun by *Palladio* in 1560. The façade, with only one order of columns, was added by *Scamozzi* in 1602-10.

The \**Invenzion* (when closed, ring the bell) is very beautiful. Over the door, a portrait of Pope Pius VII., who was elected by a conclave of Cardinals held here on 14th March, 1800. Over the 1st altar to the right, Nativity, by *Jac. Bassano*; 2nd, Crucifix in wood, by *Michelozzo*; 3rd, Martyrdom of SS. Cosmas and Damianus; 4th (in the transept), Coronation of the Virgin, the two last by *Tintoretto* and both, like his other works in this church, 'dramas redounding to the painter's everlasting shame' (*Murckhardt*). — CHOR. In front, two brass candelabra, by *Nicoletto Roccatagliata* (1688); (r.) Last Supper, (l.) Gathering of the Manse, both by *Tintoretto*, on the high-altar, a group in bronze by *Girolamo Campagna*, representing the Saviour on a gilded globe borne by the four Evangelists, beside them, two angels. The reliefs on the sumptuous baroque \*Choir Stalls represent scenes from the life of St. Benedict, and were executed by a Flemish artist, *Alberto de Brule* (1688). — At the altar to the left of the choir, Resurrection, by *Tintoretto*, with the family of the Morosini. — LAST TABERNACLE: Martyrdom of St. Stephen, also by *Tintoretto*. — At the 2nd altar to the left: Virgin and Child with angels, over *Isidoro*, by *Giov.*

*Compagno*, last altar, Martyrdom of St. Lucia, by *Leonardo Bassano*; monument of the Doge Marcantonio Memmo (d. 1616).

An easy ascent on 32 inclined planes leads from the choir to the summit of the *Campanile* (before ascending, enquire whether the door at the top is open), which commands perhaps the best *\*VIEW* of the city and the Lagoon. — The Dominican monastery, to which the church belonged, is now an artillery barrack and arsenal.

The adjoining island of *Giudecca* (steamboat, see p. 261; returning in about half-an-hour on the way back) is separated from the mainland by the *Giudecca Canal*, which is 1 M. long and nearly  $\frac{1}{4}$  M. wide at its widest part.

On this island stands the formerly Franciscan church of the — *\*Redentore* (*St. Saviour's*; Pl. F, 8), begun in 1577 by *Palladio* but not finished until 1592, a much vaunted edifice, chiefly interesting in the interior.

ON THE RIGHT: 1st Chapel, Nativity, by *Francesco Bassano*; 2nd, Scourging, *Tintoretto*. ON THE LEFT: 2nd, Resurrection, *F. Bassano*; 1st, Ascension, *Tintoretto*. In front of the high-altar, Christ bearing the Cross, at the back, a Descent from the Cross, reliefs in marble by *Gius. Menni*; above, \*Christ on the Cross, with St. Mark and Francis, fine bronze figures by *Compagno*. — The SACRISTY contains three Madonnas of the school of *Giovanni Bellini* (covered by curtains).

On the *Festa del Redentore* (third Sun. in July) a bridge-of-boats is formed across the *Giudecca* to this church and a water-festival is held all night long.

Visitors who have not yet seen the church of *San Sebastiano* (p. 314) may here take one of the steamboats mentioned at p. 262 to the *Fondamenta delle Zattere*.

## h. Excursions.

1. A visit to the *Lido*, which is specially animated during the bathing-season, is the favourite excursion from Venice. Steamboat, see p. 262; the last steamboat leaves the *Lido* in winter a little before sunset (previous enquiries advisable). A gondola takes at least  $\frac{1}{2}$  hr. (two gondoliers desirable at all times and necessary in wind).

From *Santa Maria Elisabetta*, the landing-place (hotel-restaurants, Pl. 2, 3, 4, see p. 262), a road (tramway) runs across the island in 8 min. to the Bathing Establishment (p. 262) and the Gr. Hôt. des Bains (Pl. 1; p. 262). The sea-baths at the establishment are frequented by Italians in summer, but in spring and autumn almost exclusively by foreigners. A pleasant walk along the beach may be taken to the S.W., past the *Ospizio Marino* and the dismantled *Forte Quattro Fontane*, to ( $1\frac{1}{4}$  hr.) *Malamocco* (p. 321). — The N. end of the *Lido* (also connected with Venice by steamer; line No. 5, p. 262), is defended by the *Forte San Niccolò* and (to the W., beyond the *Porto di Lido*, p. 270) the former *Forte Santi Andrea di Lido*, erected in 1544 by *Sanmichell*, as architect of the Republic. Within the fort of S. Niccolò is the *Old Protestant Cemetery*, with the grave

of *Sir Francis Vincent*, last British ambassador but one to the Republic of Venice, and nearer the Baths is the Jewish burial-ground.

2. A steamer plies to **SAN MICHELE**, the cemetery island (*Cimitero*), and **MURANO**,  $1\frac{1}{2}$  M. to the N. of Venice, every  $\frac{1}{4}$  hr., starting from the *Fondamenta Nuove* (Pl. H, 3; fare 10 c.). On the former island stands the church of *S. Michele*, built by *Moro Coducci* after 1466, and next to *San Zaccaria* (p. 301) the oldest Renaissance building in Venice. To the left of the vestibule is the tasteful little *Cappella Emiliana*, erected by *Gugl. Bergamasco* in 1534, with three admirable reliefs in the style of *Andrea Sansovino*, and in the vestibule *Fra Paolo Sarpi's Tomb* (see *Robertson's 'Fra Paolo Sarpi'*). *G. P. R. James* (d. 1860), the novelist, *Eugene Schuyler* (d. 1890), and *Bawdon Brown* are buried in the Protestant Cemetery.

**Murano**, a small island with 3600 inhab., has been, since the 14th cent., the seat of the *Venetian Glass Industry*, the followers of which were held in so high esteem that Murano possessed its own 'Golden Book' of descent, and minted its own coins. Its citizens were eligible for the highest posts in the Republic, and after 1376 the children of a Venetian patrician and the daughter of a glass-manufacturer were able to inherit their father's rank.

From the landing-place of the steamboat we proceed in a straight direction and soon reach **SAN PIETRO MARTIR**, a simple and spacious



basilica of 1500. Between the 2nd and 3rd altars on the right is a large Madonna with saints and angels by *Otto Bellini* (1488, much injured and retouched), near the door of the sacristy, to the left, an Assumption by *Marco Donati* or *Disola*. — We now cross the main canal by the *Ponte Vivarini* and follow the *Fondamenta Cavour* to the right, with the canal on our left, passing the Museum (see below), to the —

**CATHEDRAL OF SAN DONATO**, a building of very ancient origin, said to have been completed about 970, but largely rebuilt in the 12th cent., with a fine choir.

The interior, restored since 1898, is in the form of a basilica with nave and aisles, with transept resting on piers. The open roof is borne by columns of Greek marble. The mosaic pavement, which resembles that of St. Mark's, bears the date 1111. In the left aisle, over the door, Madonna with saints and angels, by *Lorenzo Bontempi* (1634), to the left, coloured relief in wood of St. Donatus (1814), in the more elevated chapel adjoining is a Roman tombstone of the family *Asinia*, formerly used as a font. In the apse, a Byzantine mosaic of the interceding Madonna, below it, frescoes of the 15th century.

The *Museo Civico* in the Municipality presents an interesting exhibition of the products of the celebrated glass-industry (adm.  $\frac{1}{2}$  fr.).

The Venetian Glass Industry, of very ancient origin, was first established by Byzantine glass workers. The first glass-foundries were within Venice itself. After 1220, however, their number was gradually reduced, owing, it is said, to the danger of fire and the disagreeable effects of the smoke, and Murano, where a furnace is related to have been in operation in 1205, ultimately became the sole seat of the manufacture, which attained its zenith in the 15th century. In the 18th cent., owing to the taste for the harder glass of England and Bohemia and the invention of the art of making large mirrors in France, the Venetian glass industry declined so much that many of its old art secrets were lost, but since 1868 it has enjoyed renewed prosperity mainly owing to the discoveries and efforts of *signor A. Salvetti* (1818-90). Perhaps the most beautiful of the objects produced here are the extraordinarily thin and fragile but richly decorated vessels, some coloured and others plain, which assume the most fantastic shapes. These were admired in the days of the Renaissance and they are made to the present day. Chandeliers and mirrors, wreathed with flowers and foliage, are also produced here, and the mosaic painters, for whom the church of St. Mark has been a continuous school for centuries, once more receive commissions from all parts of Europe. The chief firms are mentioned at p. 203. The attendance of guides or guides should be emphatically declined by visitors to the factories. Admission to the larger factories sometimes requires a permit, to be obtained in Venice. The factories are, of course, closed on Sundays and holidays.

3. An Excursion to **BURANO** and **TORCELLA**, situated on two islands about 6 M. to the N.W. of Venice, is interesting to students of art. A steamer plies to these island-towns twice daily (return-fares 1 fr. 75, 70 c.), and the steamer to *Cavasquearina*, starting from the *Fondamenta Nuove* (Pl. H, 3), also touches twice daily at *Burano* (fares 50, 30 c.), whence *Torcello* may be reached in 10 min. by gondola. During summer an excursion-steamer, starting from the *Riva degli Schiavoni* at 1 p.m. on Tues., Thurs., & Sat., plies to both islands (return-fare 2 fr.), allowing ample time to visit the objects of interest. — At *Burano* (*Leone Coronato*, edj. 2 fr.), a

fishing-town with 8074 inhab., the excursionists are taken to see the interesting Royal school of lace-making (p. 269), which employs about 600 girls. The steamer then goes on to —

Torcelle, which now belongs to Burano and consists of a few small houses and two well-preserved churches. The **CATHEDRAL OF SANTA MARIA**, founded in the 7th cent. and rebuilt in 864 and (partly) 1008, is a basilica in the early-Christian style, supported by columns.

**INTERIOR.** On the W. wall of the interior are six rows of mosaics of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. At the reading-desk and on the pulpit-steps are ornaments and figures in low relief. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribune (restored in 1890), rising in steps and commanded by the lofty episcopal throne in the centre. Above, a Madonna and the Apostles in Byzantine mosaic. Similar mosaics of Christ and the Apostles, etc., in the right apse. Below is an ancient Crypt with a font.

The ruins of an octagonal **BAPTISTERY** of 1008 adjoin the cathedral. — The top of the **CAMPANILE** commands an admirable view of the lagoons and the sea. — **SANTA FORCA**, built on a Byzantine model and dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof) and is of interest for architects. On five sides it is enclosed by an arcade supported by sixteen columns and four corner-pillars. — The antiquities discovered in Torcelle have been collected in two small *Museums*.

4. **SAN LAZZARO**, the Armenian Mechitarist monastery on the island of the same name, 2 M. to the S. of Venice, contains a considerable Oriental library, and a printing-office (shown by a monk; fee to the door-keeper). Byron studied Armenian here in 1816. On the way to S. Lazzaro we pass the island *San Servolo*, with the provincial lunatic asylum (*Manicomio*). S. Lazzaro is more easily visited from the Lido (gondola with one rower there and back 1½ fr., bargaining necessary; advisable only when the tide is coming in).

5. A **TRIP TO CHIOGGIA** (18½ M.; 2 hrs.) may be recommended in clear weather. Steamers start 5-7 times daily (according to the season) from the *Ponte della Paglia* (return-fare 1½ or ¾ fr.). — The steamer passes the islands of *S. Servolo* and *S. Lazzaro* (see above) and touches at (5 M.) *Malamocco* (p. 318). At (7½ M.) *Alberoni* we approach the *Channel of Malamocco* (p. 270), which is defended by two forts, and farther on we skirt the inner side of the narrow *Littorale di Pellestrina*. 10½ M. *San Pietro in Volta*. Beyond (11½ M.) *Pellestrina* (*Stabilimento Maddalena*, a hotel with good sea-baths) the *Murazzi* (comp. p. 270) lie to the left. A little farther on we obtain a view, to the left, of the sea, enlivened with the coloured sails of the numerous small craft of Chioggia.

18½ M. *Chioggia* (*Alb. della Luna*, R. from 1½, pens. 5-6 fr., bargain advisable; *Hôt. Restaurant Gobbo*), an ancient and picturesque

esque town at the end of the lagoons, with 31,218 inhab., mostly employed in the fisheries, was founded before Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 266). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts; but the quaint costume of the women is now to be seen only on a few feast-days. None of the churches are worthy of note. — Opposite Chioggia, reached by boat in 10 min. (there and back 1-2 fr., bargain necessary), is the small village of *Sottomarina* (Stabilimento Balneare Margherita), also protected from the sea by *murazzi*. — Railway to *Rovigo*, see p. 354.

### 43. From Venice to Trieste.

#### a. Via Treviso and Udine.

140 M. RAILWAY in 6-10½ hrs. (fares 22 fr. 90, 16 fr. 35, 10 fr. 60 c.; express 26 fr. 25, 18 fr. 75 c.). The Italian custom-house is at *Udine*, the Austrian at *Cormons*. — For the STEAMER LINES to Trieste, see p. 362.

From Venice to (5½ M.) *Mestre*, see p. 247. The Trieste line diverges here to the N. from that to Padua. 12 M. *Mogliano*.

18½ M. *Treviso*. — The Railway Station (Pl. D, 4; *Restaurant*) lies to the S. of the town, ½ M. from the hotels.

Hotels. *STELLA D'ORO* (Pl. a; D, 8), Via Vittorio Emanuele, very fair, with good trattoria, R. 2-2½ fr., omn. 40 c.; *ROMA* (Pl. b; C, 3), same street; *CORVA* (Pl. c; D, 8), Vicolo Venti Settembre, with small garden, R. 1½ fr. — *Cafés*. *C. Roma*, *C. del Commercio*, both Piazza dei Signori. *Cabs*. Per drive ¾ fr.; per ½ hr. 1, per hr. 1½ fr. (25 c. more at night). Trunk 25 c.

*Treviso* (33 ft.), with 32,793 inhab., the capital of the province of its own name and the see of a bishop, lies on the small river *Sile*, at its confluence with the *Botteniga*, which is mentioned by Dante (*Paradiso*, IX, 43) under the name of *Cagnan*. Under the name of *Tarvisium* Treviso was a place of some importance in the Roman era, and from 1339 onwards it belonged to Venice. It was the birthplace of three distinguished Venetian painters, *Lorenzo Lotto*, *Rocco Marconi*, and *Paris Bordone*. Some of the narrow streets are flanked with arcades, and the façades of many houses show traces of ancient frescoes. The city-walls, bordered by the *Sile* and several canals, were constructed by *Fra Giacomino* (p. 223) at the end of the 15th cent. and are still in good preservation.

Leaving the *Railway Station* (Pl. D, 4), we cross the *Sile* bridge and reach the VIA VITTORIO EMANUELE (Pl. C, D, 8), with the *Theatre*. — Hence we pass to the N., through the Via Venti Settembre, to the picturesque PIAZZA DEI SIGNORI (Pl. D, 2), in which is the *Palazzo Provinciale* (Prefecture), recently restored by Camillo Boito. To the E. is the Piazza dell'Indipendenza, with an *Italia* by *Borred* 1875), commemorating the throwing off of the Austrian yoke.





From the N.W. corner of the Piazza del Signori the Via Calmagliore leads to the CATHEDRAL OF SAN PIETRO (Pl. C, 2), begun in the Renaissance style by Pietro Lombardo in 1485-1606, but left unfinished. It has five domes, one behind another.

INVASION. By the 1st pillar on the left, Statue of St. Sebastian, by *Lor. Bregno* (1616). By the 2nd altar on the right, Adoration of the Shepherds, by *Paris Bordone*; opposite, by the 2nd pillar, Visitation in high-relief, by *Ant. Lombardo* (?). 3rd altar on the left, St. Justina, John the Baptist, and Catharina, with donor, by *Fr. Sussio*. — The elegant Cappella del Sacramento, to the left of the choir, is by the brothers *Lor* and *Batt. Bregno*. — In the choir are a high altar in the baroque style and four large frescoes by *Stanz* (1620-23); to the left is the tomb of Bishop Zanotto, by the *Lombardi*. — The Cappella Malchiostro, the large chapel to the right of the choir, contains an "Annunciation" by *Tizian* (about 1520), a coloured terracotta bust of the founder, *Benedetto Malchiostro* (1520), and good frescoes by *Pordenone* and *Pompone Matthei* (1520) on the walls, Adoration of the Magi, Visitation, etc.; in the dome, God the Father with angels (showing the influence of Michael Angelo's *Stistine* frescoes). In the antichapel, on the left wall, a Madonna by *Gerol. da Fiesole* (1487). — The choir itself contains a painting of a procession in the Piazza del Duomo, by *Francesco di Bernardino*, a pupil of *Paris Bordone*.

From the S.W. angle of the Piazza del Duomo the Via Riccati leads to the *Berge Cavour*, in which are the *Library*, which is rich in old MSS., and the small *GALLERIA COMUNALE*, containing a few good pictures of the Venetian school (open on Sun., 12-3, for strangers also at other times; key at the *Asilo Infantile*).

Room I. No. 20 *Lor. Lotto*, A Dominican (1536); 21 *Frances Guardi*, San Giorgio Maggiore at Venice, 66. *Jac. Tintoretto*, Senator Bart. Cappello. — Room II. Modern works. — Room III. No. 44 *Giov. Bellini*, Madonna (study-piece, retouched); 44. *P. Bordone* (not *Paolo Veronese*), Holy Family.

The street ends at the *Porta Cavour* (1617), just before which we turn to the left, and follow the Via della Mura di San Teonisto to the Gothic Dominican church of San Niccolò (Pl. B, 3), a large edifice with round pillars and a curious wooden roof (comp. *Santo Stefano* p. 315; restored).

INVASION. The high-altar-piece is a Madonna enthroned, by *Fra Marco Ponzetto* and *Bevilacqua*, in a rich Renaissance frame (1521; covered). To the left is the tomb of Senator Origo (d. 1410), by *Fallio Lombardo*, with a painted background erroneously attributed to *Gerol. Bellini*. — In the side-chapel to the right, Christ and the Doubting Thomas, with six portraits of donors below, a youthful work of *Antonio del Placido* (?). In this chapel, and on several of the piers are ancient frescoes by *Tommaso da Modena* and others.

The church of Santa Maria Maddalena (Pl. E, 1) contains pictures by *P. Veronese*. In Santa Maria Maggiore (Pl. F, 2) is the tomb of the Venetian condottiere, *Marcureto Bua*, with sculptures by *Bambaja* (p. 117). — A pleasant walk may be taken along the Riviera Garibaldi (Pl. E, 3), skirting the left bank of the rapid Sile. — The Via delle Mura, beginning at the handsome *Porta Manini* (Pl. E, 1) and following the N. ramparts, commands a good Alpine view.

From TREVISO to BELLUNO, 64 M., railway in 6-3¼ hrs. (fare 10 fr., 7 fr. 5, 4 fr. 50 c.). — 13½ M. *Monfalcone* is the junction of a branch-line to *Castelfranco* and *Composansiero* (p. 327). — 11½ M. *Gerone*

(205 ft., *Alb. alla Posta*, clean) lies 2 M. to the N.E. of Maser (p. 307), the first village on the highroad to Bassano (p. 307). By proceeding for 10 min. along the road from Cornuda to Feltre, and then ascending the hill to the left, beside a shrine, for  $\frac{1}{2}$  hr., we reach the *Madonna della Rocca*, from which there is a splendid view — 34 M. Feltre (255 ft., \*Albergo Doriguzzi), a town of 3700 inhab., is the *Patria* of the ancients.

51 M. Belluno (1200 ft., *Albergo delle Alpi*, R. 2-4, B. 1, post. 6-10 fr.; Cappelletti, well spoken of; *Lupa d'oro*), the see of a bishop and capital of a province, with 10,260 inhab., is situated on a hill between the *Arco* and the *Piazza*, which here unite. The *Auditorium* of the Romans and afterwards owned by the Carrara (1800 et seq.) and Milan (1870-1894), it subsequently passed under the sway of Venice and presents all the features of a Venetian town. The Cathedral, erected after 1617 from the designs of Tullio Lombardo, was overthrown by an earthquake in 1818, but has been restored. The facade is unfinished. It contains several good altar-pieces by Andrea Schiavone, Jac. Bassano, Palma Giovane, and others. The campanile (217 ft. high), built by Fil. Juvara in 1722, commands a beautiful prospect. In the *Piazza del Duomo* stand also the *Palazzo dei Rettori* (now the Prefecture), a fine early Renaissance building of 1498 by Gio. Condi (p. 318); the modern Gothic *Municipio* (1873), adorned with colossal busts of Victor Emmanuel II. and Garibaldi; and the *Museo Civico*, with a collection of paintings, bronzes, coins, objects of natural history, etc. An antique sarcophagus adorns the small piazza in front of the Gothic church of *Santa Barbara* (1450-60). The triumphal arch outside the gate was erected in 1818. Marshal Victor (d. 1861) assumed the title of Duc de Belluno.

About 4 M. to the E. (omn. twice daily) is the hydropathic of *Vom d'oro* (ca. 1600 ft., open 1st June to 15th Oct.). — The \**Celle Piamont* (2776 ft., Refuge of the I. & C.), 6 hrs. to the S. of Belluno, commands a magnificent view of the Dolomites and the mountains of Cadore and of the nearer Alps as far as the Monti Lazzini near Verona. In clear weather Padua, Treviso, and Venice are visible in the wide Venetian plain, with the sea in the distance.

In the valley of the Piave, about 22 M. above Belluno, and reached thence via *Lungoriva* (1650 ft., *Posta*) and *Perarolo* (1435 ft., *Cortina d'Oro*, well spoken of), lies *Pieve di Cadore* (2008 ft., *Prograsso*, Angelo, both well spoken of, *Alte*) the birthplace of Titian (b. 1477), of whom a statue was erected here in 1880 (by Del Zotto). The church contains an altar-piece by Orazio Verelli. Comp. *Baudouin's Eastern Alps*.

Railway from Treviso to Cassidanea, Ottolengo, Piamont, and Bassano, see pp. 307, 308. — A branch line also runs from Treviso to (23 M.) *Alto di Linares*.

Beyond (27 $\frac{1}{2}$  M.) *Spreafico* (183 ft.) the train approaches the Venetian Alps, which it skirts as far as *Scallo*. The lofty *Prinlian Mts.* continue in sight as far as *Montfalcone* (p. 328). The *Piave* is crossed. — 31 M. *Susegana*. The village, the church of which contains a good altar-piece by Pordenone, lies  $1\frac{1}{2}$  M. to the W., on the road from Treviso to Conegliano. It is commanded by the castle of *San Salvador*, adorned with frescoes by Pordenone.

35 $\frac{1}{2}$  M. *Conegliano* (230 ft., *Alb. e Tratt. all' Europa*), with 10,262 inhab., birthplace of the celebrated painter Cima (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. The Cathedral contains a fine altar-piece by Cima (1492). In the *Loggia Municipale* are monuments to Victor Emmanuel II., Garibaldi, the victims of the War of Liberation, and Dante. Several houses have painted facades. Conegliano is noted for its wine.







FROM CORTESANA TO VITTORIO, 9 M., railway in  $\frac{1}{2}$  hr. (fares 1 fr. 80, 1 fr. 15, 80 c.). — **Vittorio** (Hôtel Vittorio; Girschn), a town of 19,118 inhab., formed in 1879 by the union of *Caneda* (410 ft.) and *Serravalle* (826 ft.), contains several handsome palaces and a statue of Victor Emmanuel II. (1887). The cathedral of Serravalle has a fine altar-piece by Titian (Madonna with SS. Andrew and Peter; 1547). The beautiful gardens of the *Marchese Costantini* are situated in Caneda. Pleasant excursions may be made to the chateau of *Brandelfin*, on *Monte Osone*, to the *Spazio del Consiglio* and to *Susegana*, with the chateau of *San Salvatore* (p. 324).

48 M. *Sacile* (82 ft.), a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the *Podestà*.

54 M. *Pordenone* (98 ft.; *Quattro Corone*), probably the *Portus Naonis* of the Romans, with 12,400 inhabitants, was the birthplace of the painter *Giov. Ant. de Sacchi de Pordenone* (1489-1639). The cathedral contains a fresco by him of SS. Erasmus and Rochus (1526) and two altar-pieces, one a beautiful Madonna with saints and the family of the donor (1515), the other the Apotheosis of St. Mark (1535). The *Pal. Comunale* also contains some of his works. Pop. 5100.

63 M. *Casarea* (144 ft.; *Rail. Restaurant*), an insignificant village, is the junction for the branch to *Portogruaro* mentioned at p. 328, and also of a branch-line to (12 M.) *Splimbergo*. The church contains some fine frescoes by Pordenone (1525-26). — Beyond Casarea the train crosses the broad channel of the *Tagliamento* by an iron bridge,  $\frac{1}{2}$  M. in length. The stony deposits of the stream have so raised its bed that the next stat. (70 M.) *Codroipo* lies 28 ft. below the level of the bottom of the former river.

To the right lie *Passeriano* and *Campo Formio*, which gave name to the peace concluded between France and Austria in 1797, putting an end to the Republic of Venice.

84 $\frac{1}{2}$  M. *Udine*. — *Hotels*. ALBERGO ITALIA, Piazza Ven. Settembre 8, R. 2-4 fr., well spoken of; CROCE DI MALTA, less expensive; TORRE DI LONDRA, R. 1 $\frac{1}{2}$  fr., plain. — *Café Doria*, Piazza Vitt. Emanuele; *Rothschilds Restaurant*. — *Tramway* from the station to the town.

*Udine* (960 ft.), the ancient *Ufina*, situated on the *Boja Canal*, a branch of the *Torre* (p. 323), is a pleasant and prosperous town with 36,899 inhab. and an active trade in flax, hemp, and other materials. In the 13th cent. it was the capital of Friuli, becoming Venetian in 1420. It was raised to an archbishopric in 1762 and contains numerous palaces of the Friulian noblesse (some with faded paintings on their façades).

The *Castle* (Pl. B, C, S; now barracks), a massive building erected by *Giov. Fontana* in 1517, rises on an eminence, which according to tradition was thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 329). The tower (watchman 20-25 c.) commands a most extensive prospect.

The *PIAZZA VITTORIO EMANUELE* (Pl. B, S), the chief square of the town, lies at the S. base of the castle-hill and is embellished with a sitting figure of the *Goddess of Peace*, in commemoration of the

peace of Campo Formio (p. 325), and a bronze equestrian *Statue of Victor Emmanuel II.*, by Fr. Bazaghi (1883). In front of the Clock Tower are two colossal *Marble Statues* of Hercules and Cacus, and at the corners rise two lofty *Columns*.

The **PALAZZO DEL MUNICIPIO** (Pl. B, 3, 4), or *Pal. Civico*, was built in 1457 in the style of the Doges' palace at Venice, and after the fire of 1876 was restored by the Milanese architect *Scala*. The vestibule contains a fresco by *Pordenone* (1516; restored), representing the Virgin and Child, with angels playing musical instruments. In the inner hall are a marble statue of Ajax, by *V. Lucardi* (1854), the Invasion of Attila, a colossal painting by *Dom. Someda* (1889), a Last Supper by *Pomponio Amalteo*, and a Gathering of Manna by *Grassi*. On the first floor are four rooms containing old pictures.

A few paces to the S.W., in the *Via della Posta*, stands the Romanesque **CATHEDRAL** (Pl. C, 4), which possesses a fine side-portal with marble sculptures and a hexagonal campanile. The interior contains an *Equestrian Statue of Count Antonini*, who fell in 1617 before Gradisca as general of the Udine militia (over the main entrance); a colossal *Bust of Pope Pius IX.* by *Lucardi* (to the left of the high-altar); and a *Statue of Abp. Zacharias Brizio* (d. 1864), by *Millisini* (to the right). — Beyond the cathedral is the small *Chiesa alla Parità* (Pl. C, 4), adorned with noteworthy frescoes by *Giov. Batt.* and *Dom. Tiepolo*.

The narrow *Via Lovaria* leads from the *Via della Posta* to the N.E. to the small *Giardino Pubblico*, which contains numerous fine cypresses. Adjacent rises the **ARCHIEPISCOPAL PALACE** (*Palazzo dell' Arcivescovado*; Pl. C, 3), which, as is indicated by memorial tablets, was occupied by Pope Pius VI. in 1782, Napoleon in 1807, and Victor Emmanuel II. in 1866.

**INTERIOR.** The **STAIRCASE** is adorned by a *Fall of the Angels* by *Tiepolo*, while the **THRONED ROOM** contains the portraits of all the patriarchs of Aquileia and of the bishops and archbishops of Udine. Other frescoes by *Tiepolo* adorn the **SALA ROMA** (*Judgment of Solomon*, etc.) and the **GALLERY** (*history of Jacob*, with *Abraham's Sacrifice* on the ceiling). The **STATE BAN CHAMBER** contains five frescoes (freely retouched) of New Testament scenes by *Giuseppe da Udine*, with arabesques.

From the *Piazza Vitt. Emanuele* we may proceed to the N.W. across the *Mercato Vecchio* (Pl. B, 3), or direct through the *Via Sotto Monte*, to the *Palazzo Bartolini*, which contains the **MUSEO CIVICO** and the **Library**.

On the **GROUND FLOOR** are Roman antiquities and a colossal bust of Dante. The **UPPER FLOOR** contains paintings: *Strel. da Udine*, Coronation of the Virgin; *Palma Stucchi*, St. Mark receiving from the Virgin a banner bearing the arms of Udine, in the background the town of Udine; *Tiepolo*, Council of the Grand Master and Chapter of the Knights of Malta, deciding on the admission of the nobles of Udine to the Order. Here also are a *Collection of Coins*, with a complete series of the coins of all the patriarchs of Aquileia, and some fine works in amber. — The **Library** is specially rich in works upon Friuli.

A little to the N., Via Camona No. 17, stands the house of *Giovanni da Udine* (1457-1504), a pupil of Raphael and one of his assistants in painting the frescoes of the Vatican; it possesses a finely adorned facade and a memorial tablet. — Opposite the *Istituto Veneto* is a *Status of Garibaldi* by Micheli, erected in 1890 (Pl. B, 4).

A branch-railway (10 M. in ca.  $\frac{1}{2}$  hr.) runs from Udine to —

*Cividale del Friuli* (*Aldersgo at Friuli*), a small town on the *Notium*, with 3041 inhab., the ancient *Forum Iulii*. For many centuries the seat of Lombard dukes, beginning with Otulf, nephew of Alboin, but Venetian since 1420. It was the birthplace of the astronomer *Adelmano Rimeri* (b. 1321) and of *Paul Warnefried* (*Pavus Senensis*) who lived in the neighbouring monastery of Montecassino and wrote a history of his people (*Historia Langobardorum*) in the time of Charlemagne. — The *Cattedrale*, a building of the 10th cent. with a facade by Pietro Lombardo (ca. 1480), contains, immediately to the right, the remains (frequently restored) of the 6th cent. *Baptistry of Callixtus*, adorned with rude reliefs, transferred hither in 1440. By the high-altar is a 'Pala', or altar-frontal, of gilded silver (1100). In the *Piazza del Duomo* is the *Museum* (intelligent custodian) with numerous Roman and Lombard antiquities, including the stone coffin of Duke Otulf, weapons, ornaments, etc. It also contains the treasures formerly belonging to the cathedral chapter, including a Gospel of the Lombard period, a *Psalttery* of the 10th century, formerly belonging to Queen Gertrude of Hungary, the prayer-book of St. Elizabeth of Thuringia, with ivory boards and miniatures (15th cent.), the Ivory *Pas* of Duke Ugo of Comeda (8th century), and an ivory casket with medieval reliefs after the antique. — Adjacent is a *Convent of Augustinians* (formerly *Benedictines*) with the 'Chapel of St. Petrus' (8th cent.), containing stucco ornaments and figures (St. Anastasia, Agape, Irene, Petrus, Chrysogonus, and Zeilas), in which the influence of antique art may still be traced, while the architecture of the choir exhibits the decay of the Lombard period. The same possess a large silver cross of the same epoch. — The handsome *Ponte del Duomo* (15th cent.) leads across the romantic ravine of the *Notium* to the church of *San Martino*, which contains the altar of Duke Frituno, adorned with barbaric reliefs of the 6th cent., and *Santa Marta de' Antani*, with the masterpiece of *Poligono da San Daniele* (Madonna with saints).

A *Spina Taurina* (17 M. in 1 $\frac{1}{2}$  hr.; fares 3 fr. 10, 1 fr. 50 a.) unites Udine with the small town of *San Daniele del Friuli* (300 ft.; 1 km), which is prettily situated in a smiling hill district. In the Cathedral is an altarpiece of the Trinity by *Perdone* (1504). The small Gothic church of *Santa Antonia* contains an extensive cycle of frescoes by *Poligono da San Daniele* (1497-1500). A fine view is obtained from the *Piazza del Castello*.

From Udine to Brera (and Vienna), by the Pontebbina Railway, see R. 6, to *San Giorgio di Sappada*, see p. 326.

The train crosses the *Torre* and the *Notium*. — 98 $\frac{1}{2}$  M. *San Giovanni Monfalcone*, the Italian frontier-station, where luggage coming from Austria is examined (railway restaurant). The small *Judrio* forms the frontier. — 97 $\frac{1}{2}$  M. *Cormons*, the seat of the Austrian custom-house (p. 322), beyond which the *Isone* is crossed.

100 M. *Gorizia*, Germ. *Görz* (*Büdbahn-Hötel*, *Past*, *Suda's Grand Hotel*, all very fair), the seat of a bishop, with 21,000 inhab., is charmingly situated on the *Isonzo*, in a hilly district. The Cathedral (14th cent.) is worthy of notice, its treasury contains some valuable Romanesque articles from Aquileia. On account of its mild climate *Gorizia* is visited by invalids, who take it as an intermediate

stage on their way to the S. or even pass the winter here. — Carr. to *Aquileia* (see p. 329; 22 M.; 3½ hrs.) 10, with two horses 20-24 K.

108½ M. *Rubbia-Savogna*; 111 M. *Gradisca-Sdrausina*. Beyond (113½ M.) *Sagrado* the train passes through a short tunnel. 116½ M. *Ronchi*.

119 M. *Monfalcone (Posta)* is the junction of the Venice-Portogruaro-Trieste line. — The train enters the stony region of the *Karst*, and the Adriatic comes in sight on the right.

From (128½ M.) *Nabresina* to (140 M.) *Trieste*, see *Bascher's Austria*.

#### b. Viâ Portogruaro and Monfalcone. Excursion to Aquileia and Grado.

104 M. RAILWAY in 3¼-7½ hrs. (fares 16 fr. 15, 11 fr. 50, 7 fr. 45 c.; return-ticket valid for 5 days, 24 fr. 90, 17 fr. 50, 11 fr. 25 c. — Custom-house examination at *Cervignano*).

From Venice to (5½ M.) *Mestre*, see p. 247. — The railway diverges to the right from the old line to *Treviso* and *Udine* and runs to the N.E. across the fertile, but at places marshy, coast-plain, generally keeping near the lagoons. — 15½ M. *San Michele del Quarto*, connected by road with *Porte Grandi*, on the lagoons. — 26 M. *San Donà di Piave*; 31 M. *Ceggia*. — We then cross the *Livenza* and reach (34 M.) *Santo Stino*.

From S. Stino a road leads to the S.E. along the *Livenza* to the small lagoon-town of *Ossile*, which, though now sadly decayed, was a flourishing seaport in the early middle ages and the see of a bishop from 598 to 1818. The well-preserved *Cathedral* (1088), with its alternate pillars and columns, its open-work roof, and its three apses, is a good specimen of the early-Romanesque style. The round bell-tower is of the same period. — About 8 M. to the W. of S. Stino lies the chateau of *Magnadole*, with admirable frescoes by *Poelo Veronese* (painted after 1572).

42½ M. *Portogruaro* (18 ft.), the seat of a bishop, has 9636 inhab. and lies on the small river *Lemene*. The *Museo Nazionale Concordiese* contains objects found in the excavations at *Concordia Sagittaria*, the ancient Roman *Julia Concordia*, situated 1¼ M. to the S., which preserves an early mediæval baptistery as well as the Roman remains.

A BRANCH RAILWAY runs to the N. from Portogruaro to (18 M.; ¾ hr.) *Casarea* (p. 325), viâ (10 M.) *San Vito al Tagliamento*.

Beyond (46 M.) *Fossalta* we cross the *Tagliamento* and reach (51 M.) *Latissana*.

66 M. *San Giorgio di Nogaro*, on the *Corno*, is the junction of a branch-line to (18 M.) *Udine* (p. 325). — We now cross the frontier.

72 M. *Cervignano*; 74½ M. *Villa Vicentina*, the station for *Aquileia* and *Grado* (pp. 329, 330); 80 M. *Ronchi* (see above).

88 M. *Monfalcone*, and thence to (104 M.) *Trieste*, see above.

At the rail. station of Villa Vicentina (see p. 328) stage-coaches and carriages (fare with one horse 1 K. 60 A.) are waiting to convey travellers to —

**Aquileia** (*Aquila Nova*, well spoken of; *Fortuna*; *Café Porto*), a poor village of 1000 inhab., which lies 3 M. to the S. It is now 6 M. from the sea, but is connected with the lagoons by canals. In the vicinity are many fever-breeding rice-fields (p. 84).

The town of Aquileia, founded by the Romans in B. C. 181 as a bulwark against the Celts and Istrians, was already a commercial and trading place of great importance in the reign of Augustus; its chief products were amber and glass ware. As a naval station and strong frontier-fortress, it soon became the chief point d'appui of the Romans in their campaigns against Illyria and the lands of the Danube. In 238 A. D. the town was besieged in vain by Emp. Maximinus Thrax, and in 459 it was destroyed by Attila, after an obstinate resistance. Though soon rebuilt, it never, thanks to the silting up of the lagoons and the rivalry of Grado, regained its former prosperity.

According to tradition, Aquileia was converted to Christianity in the first century of our era by St. Mark and St. Hermagoras, the tutelary and first bishop of the town. It soon became a metropolis of the new faith, and its bishops assumed the patriarchal title in 557 (7). The archbishopric was removed to Udine in 1752.

Of the Roman Aquileia all that has been discovered is the remains of one street and the N.W. angle of the town-walls. The sculptures and small works of art found in the excavations are preserved in the **ARCHAEOLOGICAL MUSEUM**, founded in 1882, which is open daily, 9-12 and 2-4 (in summer, 3-6; adm 40 A., plan of the city and excavations 1 K.) Director, *Prof. H. Malonica*.

The charming *Museum Garden*, with its ancient sculptures effectively interspersed with its cedars, cypresses, and palms, recalls the Villa Albani at Rome. — The *Ground Floor* contains the collection of sculptures. Room I. Early Christian monuments. R. II. Fine statues of Roman emperors and military monuments. R. III. Civic monuments. R. IV. Figures of the Gods. — On the *Upper Floor* are the smaller antiquities. Room V. Ancient glass, some very rare. R. VI. Objects in metal. R. VII. Objects of terra-cotta. R. VIII. Gems, jewels, coins, and works in amber.

The chief mediæval monument is the **CATHEDRAL**, a flat-roofed basilica with aisles and transept, erected by Patriarch Poppe in 1091 on the site of an early-Christian church. Destroyed by an earthquake in 1348, it was rebuilt by Patriarch Marquard about 1379 in the Gothic style. The Renaissance additions date from the Venetian period (ca. 1600).

**INTERIOR.** In the left aisle is a small circular chapel, in marble (1091). — The choir contains Renaissance stalls and an altar-piece by *Pedro de San Sebastião*, in a fine old frame, with the tutelary of Rome (St. Peter and Paul), Aquileia (St. Hermagoras and Fortunatus), and Venice (St. Mark and Theodor). The frescoes in the apse, probably dating from the days of Poppe and Marquard, represent the Consecration of the church in the presence of Emp. Conrad II. (above) and the Sufferings of St. Hermagoras (below). — The walls of the crypt, which is a relic of the original early Christian church, are painted with old frescoes of various dates. Behind a screen is an old reliquary. — The right transept contains remains of the choir-screen of the earlier building and a column with a capital in the Ravenna style. Adjacent is the tomb of the patriarchs of the B. family of Della Torre (p. 111, 1275-1305).

The *Narthex* of the cathedral and the octagonal *Baptistry*, resembling the buildings of Ravenna, as well as the '*Chiesa dei Papani*', which connects them, are remains of early-Christian buildings. — The lower part of the conspicuous *Campanile*, 240 ft. high, is Romanesque (1031), the upper part Venetian. The top commands a superb *View* of the lagoon, the plain of the *Isonzo*, and the distant Venetian and Julian Alps.

A pleasant excursion (one-hour car 2 K) may be made to the village of *Belvedere*, lying 3 M. to the S., on the margin of the lagoon, and passing a fine pine-wood (*pineto*), extensive dunes, and fish-batheries.

A steamer (30 and 40 h.) plies from *Aquileia* several times daily, through the ramifying canals of the lagoon, passing numerous *Fishermen's huts* (*caseoni*), to (1½ hr.) —

*Grado* (*Hôt. Fossari*, closed in winter, *Posta*, both very fair; *Grignaschi* or *Cervo d'Oro*; *Hôt. de la Villa*, R. at each 2-4, board 6 K., private lodgings), a fishing-town, pleasantly situated on a spit of land (*lido*) and coming into favour as a bathing-resort. Small *Curhaus*, excellent beach (bath 50 h.), marine hospital for children.

*Grado*, founded by refugees from *Aquileia* in 483 under the name of *Aquileia Nova* or *Gradum*, joined the Venetian naval league (p. 220) in 687 and soon became a dangerous rival of the mother-town. From 578 to 1461 it was the seat of a patriarch, whose title passed to the archbishop of Venice in the latter year. Down to 1797 *Grado* belonged to Venice, but since 1809 it has been, like *Aquileia*, under Austrian rule.

The *CATHEDRAL* was founded after the model of the churches of Ravenna by the Patriarch *Elias* (? , ca. 578), who is mentioned by name in one of the early-Christian inscriptions. It is a basilica with aisles but no transept, with a modernized *narthex* and various altars of later date. — At high mass on Sun. the *Canon patristicus*, an early mediæval liturgy, is chanted by the clergy and people.

*INTERIOR.* The mosaic flooring is that of the original church. — In the nave, to the left, is a Romanesque pulpit, with a canopy in the Venetian Byzantine style. — The high-altar has an antependium (*pala*) in embossed silver (1572). In the apse are ancient frescoes and the patriarch's throne, put together out of various early-Christian fragments. — Several early-Christian valuables (silver pyx, reliquary) and mediæval works of art (bronze basin with enamel, reliquary) are preserved in the sacristy and under the *Altare del Santissimo Sacramento*.

The *Courtyard* of the church contains many remains of Roman and Christian monuments, including three Roman sarcophagi.

Adjoining the cathedral is an early-Christian *Baptistry*. — A few other relics of the early-Christian period may be seen in the church of the *Beata Vergine delle Grazie*, which was also founded in the 6th century.

## VI. The Emilia.

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The Emilia includes the former duchies of *Parma* and *Modena*, as well as the papal *Romagna*, and is now divided into the eight provinces of *Piacenza*, *Parma*, *Reggio*, *Modena*, *Bologna*, *Ferrara*, *Ravenna*, and *Forlì*, covering an area of 7920 sq. M., with a population of 2,198,500 souls. The dialects spoken here form the third main group of the Gallic languages of Upper Italy, and the nasal sound of the vowels will at once strike the traveller as indicating the original affinity of the people with the French. The Celts seem to have crossed the Alps in several different detachments. After the *Insubri* had conquered the district of Milan, and the *Cenomani* Brescia and Verona, the tribe of the *Boii* crossed the Po about 400 B.C., and subjugated the Etruscans and Umbrians who were settled to the S. of that river. They chose *Bologna* for their capital, in the name of which is still preserved that of the conquerors. The *Senones* next invaded Italy, and took possession of the coast-district to the S. of the Boii, extending nearly to Ancona. It was a horde of these Gauls that destroyed Rome in B.C. 390. About a century later Italy, united under the guidance of Rome, began to reconquer the lost territory. In 283 the *Senones* were exterminated. In 269 a colony was established at *Ariminum*, which was constituted the strongest frontier-fortress in the peninsula, and connected with Rome by the *Via Flaminia*. In 224 the Boii were subjugated, and in planting the colonies of *Piacentia* and *Cremona* in 219, Rome extended her frontier as far as the Po. This process of Latinisation was interrupted by the invasion of Hannibal, but vigorously resumed after his defeat; and in 189 *Bologna*, and in 183 *Modena* and *Parma* received Roman colonies. *M. Aemilius Lepidus*, who was consul in B.C. 187, constructed a military road from Rimini to Piacenza, viâ Bologna, Modena, Reggio, and Parma, a distance of 150 M., called the *Via Æmilia*, whence the whole district derived the ancient name which it still retains. Down to the time



Omnia, although the Roman language and customs had spread rapidly here, the district was officially known as the *Provincia of Gaul* on this side of the Po, and the *Subura* formed the frontier of Italy, but in A.D. 43 it was finally united with the latter.

The institutions of antiquity lingered here longer than in any other part of Italy. In 471 the Emperor Honorius transferred his residence to Ravenna which also continued to be the capital of the Gothic kings. After the overthrow of Gothic domination by Justinian in 529 Ravenna became the seat of the *Exarch*, and the Italian centre of the Eastern Roman Empire. The Lombards afterwards attacked and took possession of it, but it was soon wrested from them by the Frankish king Pepin, who is said to have pronounced the whole exarchate, i.e. the coast-district from the Po to Ancona, to the Roman Church in 753. At first however, the real supremacy over the district was held by the Archbishop of Ravenna. The *Senatus* or *San* *Canon* *Senatus* constituted a uniform whole like those of Milan or Venice. They consisted of a number of towns, principalities, and monasteries, often estranged from the pontifical throne, and not unfrequently in arms against it. The pope appointed mediators as his legates in the different districts, but their power was limited since the most important prerogatives were usurped by his subjects. Nevertheless the Towns in the Emilia prospered greatly, and became famous as centres of learning notwithstanding the feud between Guelfs and Ghibellines, princes, nobles, and barons, which raged within and without their walls. Roman Law which after the Germanic invasion had been preserved in several towns and districts began to be studied scientifically at Ravenna in the 11th century. From the 12th cent onwards, owing to the unsettled condition of rights, the study became very prevalent, Bologna being its great centre, whence a knowledge of Roman Law gradually extended over the other countries of Europe (comp. p. 364).

The *Furthest* *Extent* of these districts during the middle ages records continual struggles for precedence among several rival powers. As long as the power of the emperor was in the ascendant, they kept the pretensions of the pope in check. Nicholas III was the first pope to obtain control of the entire Romagna (c. 1270). During the exile of the pope at Avignon the dismemberment of the papal dominions seemed imminent, but after protracted conflict it was prevented by Cardinal d'Albornoz, a valiant Spaniard who was sent to Italy by Innocent IV. in 1268. Even then princes, however, who consented to acknowledge the papal supremacy still continued practically independent. It is difficult to say how often the stubborn citizens of Bologna were subdued by the pope, only to rise again in successful revolt. Alexander VI and his son Cesare Borgia at length put an end to this insubordination about 1495, they anticipated the dynasties of the Romagna with fire and sword and from that period the papal State began to be gradually transformed into a state in the modern sense. Under Julius II and Leo X the papal supremacy was further extended to Modena, Parma, and Piacenza. In 1506 Paul III. *Forced* *For* *Long* his natural son, with the last two as a dowry, which on the extinction of the *Furthest* in 1731 came into the possession of the Spanish Bourbons. In Modena and Reggio the house of Este maintained its supremacy in spite of the papal pretensions, while Ferrara in 1597 was incorporated with the States of the Church.

The whole of the existing institutions were at length overthrown by the French Revolution. Napoleon seized Parma and Piacenza, and annexed Modena and the Romagna to his kingdom of Italy. Though thus under foreign domination the country now enjoyed a period of active and useful internal reform which however was rudely interrupted by the fall of Napoleon and the establishment of Austrian supremacy over these districts. Parma was awarded to Maria Louise and Modena to Archduke Francis, the heir of the last Este (who died in 1803 with the title of Duke of Modena). The worst lot befell the Romagna in spite of the entreaty addressed by its ambassadors at the Congress of Vienna rather to hand over their country to an infidel than to the papal government. By an edict of 1808, August, 1814, no later than 1824 dissolved monasteries and 632 convents

were re-erected in the STATES OF THE CHURCH. The Code Napoléon was abolished, and the ecclesiastical administration, as organised by Sixtus V. in 1580, re-established. The four northernmost provinces, Bologna, Ferrara, Ravenna, and Forlì, were governed by a cardinal with the title of *Legate* (whence these districts were called legations), whose sway was arbitrary and despotic in the extreme. The courts of justice and all the chief magistracies were administered by priests, and never probably did a government earn for itself such a fund of hatred from its subjects. In 1821, 1831, and 1848, the Emilia succeeded in throwing off the yoke of its dukes and legates, but on each occasion the insurrection was crushed by Austrian intervention. The war of 1859 rendered the rising under *Ferrari* a more successful undertaking, and by the plebiscite of 12th March, 1860, the annexation of the Emilia to Piedmont was accomplished.

#### 44. From Turin to Piacenza via Alessandria.

117 M. RAILWAY in  $3\frac{1}{2}$ - $3\frac{3}{4}$  hrs. (fares 21 fr. 80, 15 fr. 80, 9 fr. 85 c.; express 24 fr., 16 fr. 85 c.).

From Turin to *Alessandria*, 56 $\frac{1}{2}$  M., see R. 11c. Beyond *Alessandria* we traverse the battlefield of Marengo (p. 50). 62 M. *Spinetta*, to the S.E. of Marengo, is also connected with *Alessandria* by a steam tramway. 66 M. *San Giuliano*. The train crosses the *Scivia*.

At (70 M.) *Tortona* our line unites with that from Milan to Genoa via *Voghera* (see p. 189), which we follow to (81 M.) *Voghera*.

We now skirt the N. spurs of the *Apennines*. 86 $\frac{1}{2}$  M. *Casteggio*, the *Clavidium* (p. 110) of the wars between the Romans and Gauls; 93 $\frac{1}{2}$  M. *Broni*. — 96 M. *Stradella* (330 ft.), a town of 9063 inhab., with a bronze statue of *Agostino Depretis* (1813-87), the statesman, who was born in the neighbouring *Mezzana*. (From *Stradella* to *Bressana-Bottarone* and *Pavia*, see p. 188; steam-tramway to *Voghera*, see p. 189.) — At (98 M.) *Arena-Po* we enter the plain of the Po. 103 M. *Castel San Giovanni*; 105 $\frac{1}{2}$  M. *Sarmato*. — 110 M. *San Niccolò*, in the plain of the *Trebbia* (ancient *Trebia*), memorable for the victory gained by Hannibal, B.C. 218, over the Romans.

117 M. *Piacenza*, see p. 334. *Arrived - 11th March 1881*

#### 45. From Milan to Bologna via Piacenza and Reggio.

184 M. RAILWAY in  $3\frac{1}{2}$ -7 hrs. (fares 25 fr. 10, 17 fr. 50, 11 fr. 80 c.; express 27 fr. 60, 19 fr. 80 c.). To *Piacenza*, 42 $\frac{1}{2}$  M., in 1-2 $\frac{1}{4}$  hrs (fares 8 fr., 5 fr. 60, 3 fr. 85 c.; express 8 fr. 85, 6 fr. 20 c.). A dining-car (44j. 81 $\frac{1}{2}$  s. D. 41 $\frac{1}{2}$  fr.) is attached to the fastest train. The 'lightning express' mentioned at p. 848 may be used as far as *Parma*.

*Milan*, see p. 112. At (41 $\frac{1}{2}$  M.) *Rogoredo* the line to *Pavia*, *Voghera*, and *Genoa* diverges to the right (see p. 143 and R. 30). — 11 M. *Melegnano* (290 ft.), formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 14th Sept., 1515, Francis I. of France, in his campaign against *Massimiliano Sforza*, defeated the Swiss allies of Milan, 7000 of whom fell in the action. Here also a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859,

resulting in the retreat of the latter. The Parish Church contains a Baptism of Christ, by Bergognone. Tramway to San Angelo Lodigiano, see below. —  $15\frac{1}{2}$  M. *Tuscanano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the fruitful plain.

$20\frac{1}{2}$  M. *Lodi* (280 ft.; *Gamboro*, R. 2-2 $\frac{1}{2}$ , omn.  $\frac{1}{2}$  fr.), a town with 26,827 inhab., founded by Frederick Barbarossa in 1182 after the destruction of Lodi Vecchio (see below), was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese is made in the neighbourhood. — The *Cathedral* contains an ancient relief of the Last Supper. *San Lorenzo*, a Romanesque church of the 12th cent., has been restored in the original style since 1889. The church of the *\*Incoronata*, erected by Giov. Battaglie and Giov. Dolcibuono in 1488 and somewhat spoiled by restoration, contains frescoes by members of the *Piazza* family of Lodi, an organ of 1807, a beautiful choir-gallery of 1683, and elaborate choir-stalls by C. A. Lanzani (ca. 1700).

From Lodi steam-tramways run to *Pavia* (via Sant' Angelo Lodigiano), to *Bergamo* (via Treviglio), and to *Soncino* (Brescia; via Crema).

*Lodi Vecchio*, the old Roman colony of *Latus Ponsis*, destroyed by the Milanese in 1111 and 1155, lies  $8\frac{1}{2}$  M. to the W. of Lodi. The unimportant village contains some Roman remains and two interesting churches. *San Bassiano*, a handsome brick building with 15th cent. frescoes, and the *Bedes di San Pietro*, also embellished with frescoes.

32 M. *Casalpusterlengo* (branch-line to Pavia, see p. 188). —  $35\frac{1}{2}$  M. *Codogno* (branch-line to Cremona, see p. 185). We cross the Po immediately before reaching Piacenza.

$42\frac{1}{2}$  M. *Piacenza*. — *Hotels*. *San Marco* (Pl. a; D, 2), Via S. Marco, not cheap, with good bedrooms; *Corso Bianca* (Pl. b; D, 3), Via del Dazio Vecchio, opposite the market, with good restaurant, R. 2 $\frac{1}{2}$ -3 $\frac{1}{2}$ , omnibus  $\frac{1}{2}$  fr.; *ITALIA* (Pl. a; C, 3), Via Garibaldi. — *Cafés*. *Roma* and others, in the *Piazza de Cavallo*; *Café Grande*, in the *Corso Vitt. Emanuele II* (Pl. C, 5). — *Restaurants*. *Restaur. D.* 4 fr.

*Oak.* For drive 70 c.; from the station to the town 1 fr. (30 c. more at night), per hr.  $1\frac{1}{2}$  fr.; each box 25 c.

*Chief Attractions* ( $\frac{1}{2}$  day): *Palazzo Municipale*; *Cathedral*; *Palazzo Farnese*; *San Sisto*.

*Piacenza* (200 ft.), with 35,647 inhab., the capital of a province, and the see of a bishop, lies  $\frac{1}{2}$  M. from the S. bank of the Po, which is crossed by a bridge-of-boats and a railway-bridge. The town possesses several interesting churches (closed 12-3).

*Piacenza* was founded by the Romans, B.C. 218, as *Castrum Piacentia*, in a position commanding one of the passages of the Po, which lent it importance as a fortress against the Gauls. *Cremona* (p. 186) was founded at the same time. In the middle ages *Piacenza* held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1499 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1547 it finally came into the possession of the Farnese family and was united to Parma.

The picturesque *PIAZZA DE' CAVALLO* (Pl. C, D, 2), the chief



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centre of traffic, derives its name from the equestrian *Statue of the Duke Alessandro Farnese* (d. 1592; p. 340) and *Ranuccio Farnese* (1592-1622), by Francesco Mocchi of Tuscany (1620-24). — Behind the statue is situated the \*PALAZZO MUNICIPALE, erected in 1281 et seq., and described by Burchardt as 'one of the earliest instances of a worthy and monumental embodiment in stone and lime of the growing spirit of municipal independence'. On the groundfloor there is a spacious arcade with five pointed arches, in the upper floor (of terracotta) are six rich round-arch windows, above which rise handsome pinnacles.

*San Francesco* (Pl. 2; D, 2), a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it a statue of *G. D. Romagnosi* (d. 1835), editor of the penal code for the Napoleonic kingdom of Italy, was unveiled in 1867.

The principal street (Via Venti Settembre) leads to the S.E. to the Piazza del Duomo, in which rises the —

\*CATHEDRAL (Pl. D, 3), a Lombard-Romanesque edifice dating from 1122, with a superstructure of brick added in the 13th century. In the façade are three projecting porches with columns resting on lions, above which are a circular window and open galleries with dwarf pillars. The entire edifice has been restored since 1898.

INTERIOR. Over the main entrance is a Gothic reredos (15th cent.). The church contains admirable *Frescoes* by *Guercino* (prophets and sibyls) on the dome, and by *Lodovico Carracci* (angels straying flowers) in the arches in front of the choir. The crypt is borne by 100 columns.

To the S.W. of the Piazza del Duomo, at the end of the Via Chiapponi, rises *SANT' ANTONINO* (Pl. D, 8), formerly the cathedral, dating from the 12th cent. and several times restored, the last time in 1857, of curious irregular shape. The wide transept is near the W. end of the church, and from its intersection with the nave rises a tower borne by eight massive round columns.

A modern inscription in the fine old Gothic vestibule, called 'Paradiso' (1860), commemorates the fact that the delegates of the league of Lombard cities, assembled in the church in 1183, there approved of the Peace of Constance.

To the N.E. of the Piazza del Duomo, at the corner of the Strada della Dogana, is the *Palazzo del Tribunale* (Pl. 8, E 2; formerly *Landi*), with two picturesque dilapidated courts, a handsome frieze, and a rich early-Renaissance portal (on the N.E. side).

To the N.W. of this palazzo, at the corner of the Via Fel. Cavallotti and the Via San Pietro, lies the *Biblioteca Comunale* (Pl. 1; D, 2).

The library contains ca. 120,000 vols. and 2900 MSS., including a valuable psalter on red parchment, bound in silver, which once belonged to Engilberga, the consort of Emp. Louis II. (857), and a copy of Dante (*Codex Laudianus*), supposed to date from 1336; also an archaeological and palaeontological collection.

The Strada alla Cittadella, the third turning to the right out of the Via Fel. Cavallotti, leads to the huge *Palazzo Farnese* (Pl. D, 1, 2), erected in 1558, by Vignola, for Duke Ottavio Farnese (see p. 336). It was never completed, and is now a barrack.

The *Via San Bisto*, diverging on the right from the *Via Borghetto*, the continuation of the *Via Val. Cavallotti*, brings us to the rich church of —

\***SAN SISTO** (Pl. C, 1), an ancient edifice, rebuilt in 1499-1511 in the Renaissance style, with a fine Ionic atrium in front of the baroque façade.

About 1815 Raphael painted for this church the *Sistine Madonna* (now at Dresden), which was sold in 1799 to Augustus III., King of Poland and Elector of Saxony, for 20,000 ducats and replaced by a copy by Avanzini. The altar contains pictures by *Giulio Procaccini*, *Paolo Veronese*, etc., and also several good intarsias by *Art. da Busico*. In the left transept is the unfinished monument of Margaret of Austria (d. 1603), daughter of Charles V and wife of Ottavio Farnese, Duke of Parma, the father of *Alessandro Farnese*.

From the W side of the *Piazza de' Cavalli* the *Via Umberto* and the *Via di Campagna* lead past the church of *Santo Sepolcro* (Pl. B, 2), an early-Renaissance structure of 1488 (now an artillery magazine), and the convent of the same name, built in 1503 in the style of Bramante by *Aless. Tramelli*, to the church of —

**SANTA MARIA DI CAMPAGNA** (Pl. A, 1, 2), an early-Renaissance building of the 15th cent., disfigured by alterations. It contains admirable frescoes by *Perdone* (1529-31; to the left of the entrance St. Augustine, to the right, St. George, in the two chapels on the left scenes from the life of the Virgin and of St. Catharine, and in the large dome prophets and sibyls, etc.).

From Piacenza to Cremona, see p. 192; to Alexandria and Turin, see R. 44.

A **Stream Tramway**, starting near the railway station and passing (70 ft.) *Grassano* connects Piacenza with *Ponte dell' Olivo* (*Albergo del Sole*, post, a small manufacturing town, picturesquely situated at the mouth of the *Val di Nure*, 15 M. to the S. On market-days (Tuesdays) it presents a very interesting picture of Italian peasant life. From *Ponte dell' Olivo* the tramway goes on to (22½ M.) *Settimo* (*Alb. dell' Agnello*, rustic).

The remains of the ancient town of *Velleia*, which is believed to have been buried by a landslide in the reign of the Emp. *Probus* (about 276 A. D.), lie 9 M. to the S. E. of *Ponte dell' Olivo*. Various antiquities excavated here in 1780-78 are now in the museum at Parma (p. 248). An amphitheatre, temple, forum, and some Ligurian tombs of the pre-Roman epoch have also been discovered.

From *Grassano* (see above) a narrow gauge line runs to (3 M.) *Rivergaro* (460 ft.), situated in the valley of the *Probus*, on the highroad from Piacenza to (30 M.) *Genoa*. Beyond *Rivergaro* the road ascends the *Trobbia* to the S. W., via (17½ M.) *Bobbio* (515 ft.), once noted for its convent library (for the most part now in the Vatican), and (25½ M.) *Oneglia* (1670 ft.), to (16 M.) *Ferrigno* (808 ft.), and then descends, beyond the (61 M.) *Celle della Saffera* (225 ft.), into the *Stagna* valley, passing *Borghetto* (1215 ft.), *Font. Borra* (225 ft.), and *Supremo* (p. 25) — 25 M. *Genoa*, see p. 60.

The **RAILWAY FROM PIACENZA TO BOLOGNA** follows the direction of the *Via Emilia* (comp. p. 331), several traces of which still exist. View of the *Apennines* on the right. To the left lies *San Lazzaro*, an ecclesiastical seminary greatly enriched by Cardinal *Alberoni* (d. 1752). The church contains his tomb, and pictures by *Procaccini*, *Zuccheri*, and other masters.







Near (48 M.) *Pontenure* (210 ft.) the train crosses the *Nura*, and soon passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. Beyond (52½ M.) *Cadeo* the *Arda* is crossed. 58 M. *Florenzuola d'Arda* (270 ft.), a small but thriving place.

64½ M. *Borgo San Donnino* (235 ft.; *Aquila Romana*; *Leon d'Oro*), a small town of 12,019 inhab., the ancient *Fidentia Julia*, which received its present name in 387 from St. Dominus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient \**Cathedral* is dedicated. This is one of the finest Romanesque churches in N. Italy; the admirable façade (the upper part unfinished) has three lion-portals and numerous reliefs (some by Benedetto Antelami, p. 342), and the interior with its round-arch arcades is of elegant proportions.

Steam-tramways connect Borgo S. Donnino with *Soragna* (p. 348), 5½ M. to the N.E., and with *Salsomaggiore* (515 ft.; \**Gr. Hôt. des Thermes*, of the first class, R. from 8½, B. 1½, 44). 8½, D. 5, pens. from 10 fr., open April-Nov.; *Hôt. Central des Bains*; *Hôt. Milano*), 6 M. to the S.W., a watering-place (1200 inhab.) with strong saline springs, that has recently come into favour.

70 M. *Castelguelfo*, with a ruined castle erected by the Ghibelline Orlando Pallavicino as *Torre d'Orlando*, but captured in 1407 and re-named by the Guelph Ottone Terzi of Parma. At (72 M.) *Ponte Taro* (230 ft.) we cross the river Taro. The costumes of the peasant-women here are peculiar.

78½ M. *Parma*, see p. 340. — Parma is the junction for the lines to *Suzzara* and *Mantua* (see p. 241), to *Pladema* and *Brescia* (p. 198), and to *Sarzana* (*Pisa*) and *Spezia* (p. 105).

Beyond (82½ M.) *San Prospero Parmigiano* the train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena, and, beyond (84½ M.) *Sant'Ilario d'Enza* (190 ft.), the *Crociolo*.

96½ M. *Reggio*. — *Hotels*. ALBERTO POSTA (Pl. a; C, 8), near the Piazza Vittorio Emanuele, R. 2½-3 fr., tolerable; ALB. DEL MONETTO. — *Café Italia*, Piazza Cavour.

Cab, per drive 80 c., per hour 1½ fr., at night 1 fr. and 2 fr. 20 c.

Chief Attractions (½ day): San Prospero; Cathedral; Madonna della Ghiara.

*Reggio* (170 ft.), which is also called *Reggio d'Emilia* or *Reggio Emilia* to distinguish it from Reggio in Calabria, the ancient *Regium Lepidi*, is the capital of a province, the seat of a bishop, and a town of 58,993 inhab., possessing broad streets flanked with arcades. From 1289 to 1597 it belonged to Ferrara, after that to Modena (p. 348).

In the Via Emilia San Pietro, the E. part of the ancient Via Emilia (p. 331), which intersects the town, rise the suppressed Benedictine convent of *San Pietro* (Pl. E, 3, 4; now a military store), with elegant early-Renaissance cloisters by Bart. Spani (1513), and the *Palazzo Terracini*, formerly called Casa Ruin

(same date), which possesses three pretty early-Renaissance courts. A few paces to the S. of the main street, in the Piazza San Prospero, is the church of SAN PROSPERO (Pl. C, 3), re-erected in 1506 by *Gasparo Bisi* on the site of an earlier Romanesque edifice, to which the six marble lions of the façade originally belonged.

INTERIOR. Over the entrance is the tomb of *Raffae Gabionata* (d. 1537), by *Bart. Spasi*. By the 4th altar on the right *Sedona*, "St. Homobonus giving alms (1616); 5th altar *Copy of Correggio's Holy Night* (now in Dresden), in the original frame. — RIGHT TRANSEPT. Statue of the Madonna, by *Prospero Clementi* (d. 1584), grandson of *Bart. Spasi* and pupil of *Michael Angelo*. — In the Choir are frescoes (restored) by *Bern. Cungi* of Cremona and *Camillo Procaccini* (1585-89).

In the adjacent Piazza Vittorio Emanuele is situated the CATHEDRAL (Pl. C, 3), re-erected in the 15-16th cent., with a Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. with frescoes of the 13th, are still observable. Above the principal entrance are recumbent statues of Adam and Eve by *Prospero Clementi*. At the top of the tower is a group in copper (Madonna and two donors), by *Bart. Spasi* (ca. 1600?).

The interior has a lofty choir and a crypt. In the 3rd chapel on the right Tomb of *Valerio Malaguzzi* (d. 1638), by *Bart. Spasi* (ca. 1600). Chapel to the right of the choir. Monument of *Ugo Rangoni*, Bishop of Reggio, and nuncio of *Paul III* at the court of *Charles V.*, by *P. Clementi* (1600). Chapel to the left of the choir. Tomb of Bishop *Buonfrancesco Ariotti* (d. 1608), by *Bart. Spasi*, admirable statue of Christ, on the altar, by *P. Clementi*. Near the entrance, in the left aisle, Monument of *Cherubino Sforzani*, the alleged inventor of the hour-glass, by *P. Clementi*. — In the 1st chapel on the left is the tomb of *Clementi* with his bust, by his pupil *Franc. Procaccini* (1628). — In the Cappella del Santuario, near the choir, are two silver reliquaries with busts of *St. Chrysanthus* and *St. Dario*, by *Bart. Spasi* and his son *Oliv. Andrea Spasi* (1628); also a silver pax (p. 279), by *Lello Orsi*.

On the S. side of the piazza is the Municipio (Pl. C, 3); at the entrance is a marble bust of *General Cialdini* (1811-92). — On the W. side is the house in which *Lodovico Ariosto* (1474-1539; p. 365), the poet, is said to have been born. His father, *Niccolò Ariosti* of Ferrara, was commandant of the citadel at the time. — Proceeding hence to the W. by the Via San Pietro Martire, we reach the church of the "MADONNA DELLA GUARDIA" (Pl. A, B, 3), built in 1597 from a design by *Balbi*, in the form of a Greek cross covered with a dome. It was finished after *Balbi's* death by *Franc. Procaccini*, and was restored in 1890 (closed 12.30-4).

The interior is distinguished for the beauty of its proportions and for its charming decorations in stucco. It is adorned with frescoes in the nave as far as the dome and in the left transept by *Luca Ferrari* (1600-56) of Reggio, a pupil of *Guido Reni*. The frescoes in the choir are by *Pierini* of Bologna, of the school of the *Carracci*; and the frescoes in the dome and the right transept are by *Lionello Spada*. In the left transept is a fine *Crucifixion* (altar-piece), by *Guercino*; and in the right transept is a highly-revered figure of the Madonna, drawn by *Lello Orsi* (1599, covered), in a silver frame.

The Theatre (Pl. C, 2, 1857), the chief boast of Reggio, is a remarkably fine edifice for so small a town. — The Museum (Pl. C, 2)

contains the natural history collection of the celebrated Spallanzani (b. at Brondano, see below, in 1720, d. 1790), an interesting prime-ethnological collection illustrative of the history of the province, and a 'Glyptoteca', containing sculptures from Reggio and its vicinity — The *Biblioteca Municipale* (Pl. 2; B, 4) Via Farini 5, contains 56,000 vols. and about 1000 MSS.

Excursion to Canossa (see inset map on the plan of Reggio), 3 hrs. there and back; carriage with one horse 12-15, with two horses 20-25 fr (hansom should be brought from Reggio). The drivers usually prefer the route via *Quattro Castella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany (d. 1115), *San Paolo d'Arna* (p. 345), and *Pino*, to *Chiusa d'Arna*, whence a bridle-path ascends to the castle. The drive via *Paganico* and *Passirio* (700 ft.) is, however, prettier, and beyond the latter village the route (on horseback or on foot) cannot be mistaken. The path leads through the village, and then to the right towards the church of *Canale*, which is left on the hill to the right; at the angle of the hill *Canossa* comes in sight, and the path leads in the direction of the village along the *Campata*. The walk to the foot of the castle-hill takes 1 hr.; we then ascend for  $\frac{1}{2}$  hr. in the direction of the church of *San Paolo*, which lies three-quarters of the way up the hill, follow a level path round the castle rock and at the back of the small village of *Canossa*, and lastly mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of *Canossa*. The castle once belonged to the Countess of Tuscany above mentioned, and was destroyed by the inhabitants of Reggio in 1225. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. Magnificent 'View of the Apennines towards the S., with the well preserved castle of *Ravenna* in the foreground, and of the vast plain of the Po towards the N., with *Parma*, *Reggio*, and *Modena*. — From *Canossa* to *Parma* via *Frezzaneto*, see p. 345.

The Excursion to the *Piatta Smeralda* from Reggio takes two days. We proceed by diligence along the above-mentioned road via *Paganico*, *Canale* (1200 ft.), and *Pino* to (Pl. 2; in 6 hrs.) the insignificant town of *Castelnovo ne Monti* (2200 ft.; Tre Be., R. 60 c.), on the N.W. Bank of the abrupt rocky peak of the *Piatta Smeralda* (3450 ft.), which Dante mentions in his 'Purgatorio' (IV 145). The ascent, by a steep zigzag path, takes  $1\frac{1}{2}$  hr.; the top affords an admirable view of the chain of the Apennines. — From *Castelnovo* the highroad runs via (40 $\frac{1}{2}$  M.) *Collagna* (320 ft.), to the valley of the *Ardenza*, and thence via the (51 M.) *Passe del Corvo* (4140 ft.) to (64 $\frac{1}{2}$  M.) *Possano* (5000 ft.) and (81 M.) *Avigno* (p. 345).

From *Avigno* to *Castella*, 10 M., railway in  $1\frac{1}{2}$  hr. (three 5 fr. 50, 2 fr. 50, 1 fr. 50 c.). — 6 M. *Avigno* (in *Plano*; 11 M. *Novellara*, at the *Canale di Modona*, a principality of the house of *Canossa* (p. 345) down to 1707 — 16 M. *Castella*, see p. 341.

From *Avigno* on the railway just described, a branch-line runs to (12 M.) *Cervi* (p. 342). The chief intermediate station is (10 $\frac{1}{2}$  M.) *Correggio*, the capital until 1600 of a principality afterwards belonging to the Duchy of *Modena*, and the birthplace (in 1484) of the celebrated painter *Antonio Allegri da Correggio* (d. 1534). The *Piazza San Quirino* is embellished with a statue of the master by F. Fain, erected in 1850.

A branch line runs to the S. from Reggio to *Sanandrea* and (13 $\frac{1}{2}$  M.) *Sanremo* (p. 345).

108 $\frac{1}{2}$  M. *Rubiera*. The *Saracina* is then crossed.

111 $\frac{1}{2}$  M. *Modena*, see p. 347.

The train crosses the *Panaro* — 118 M. *Castelfranco d'Emilia* (135 ft.), a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B.C. 43. Near

- 123 M.) *Somoppio* the train crosses the river of that name, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Danuvius*. The *Madonna di San Luca*, on the *Monte della Guardia* (p. 331), is conspicuous to the right.

- 134 M. *Bologna*, see p. 303.

140. *Parma*.

The *Railway Station* (Pl. D, 1; *Restaurants*) for the *Piedmont-Bologna* (p. 100), *Genoa-Brescia-Mantua* (p. 241), *Milan-Bologna* (R. 15), and *Milan-Parma-Sereno* (*Spezia, Pisa*; R. 37) lines lies at the E. end of the town, about  $\frac{1}{2}$  M. from the hotels.

*Hotels.* *Alessandro Carrara* *Casa Bianca* (Pl. a; D, 4), *Strada Garibaldi*, near the *Stazione*, with electric light, R. 3, omn.  $\frac{1}{2}$  fr.; *ITALIA* (Pl. b; R, 3), *Via Cavour*, with *trattoria*, R. 2½ fr., omn.  $\frac{1}{2}$  fr.; *CONCORDIA*, *Borgo Angelo Massi* (Pl. D, 3), near the last; *Laura d'Ono*, *Borgo del Leone d'Ono* (Pl. R, 3, 4), near the *Corso Vittorio Emanuele*; *Casa di Malta*, *Via Carlo Piacense* 50.

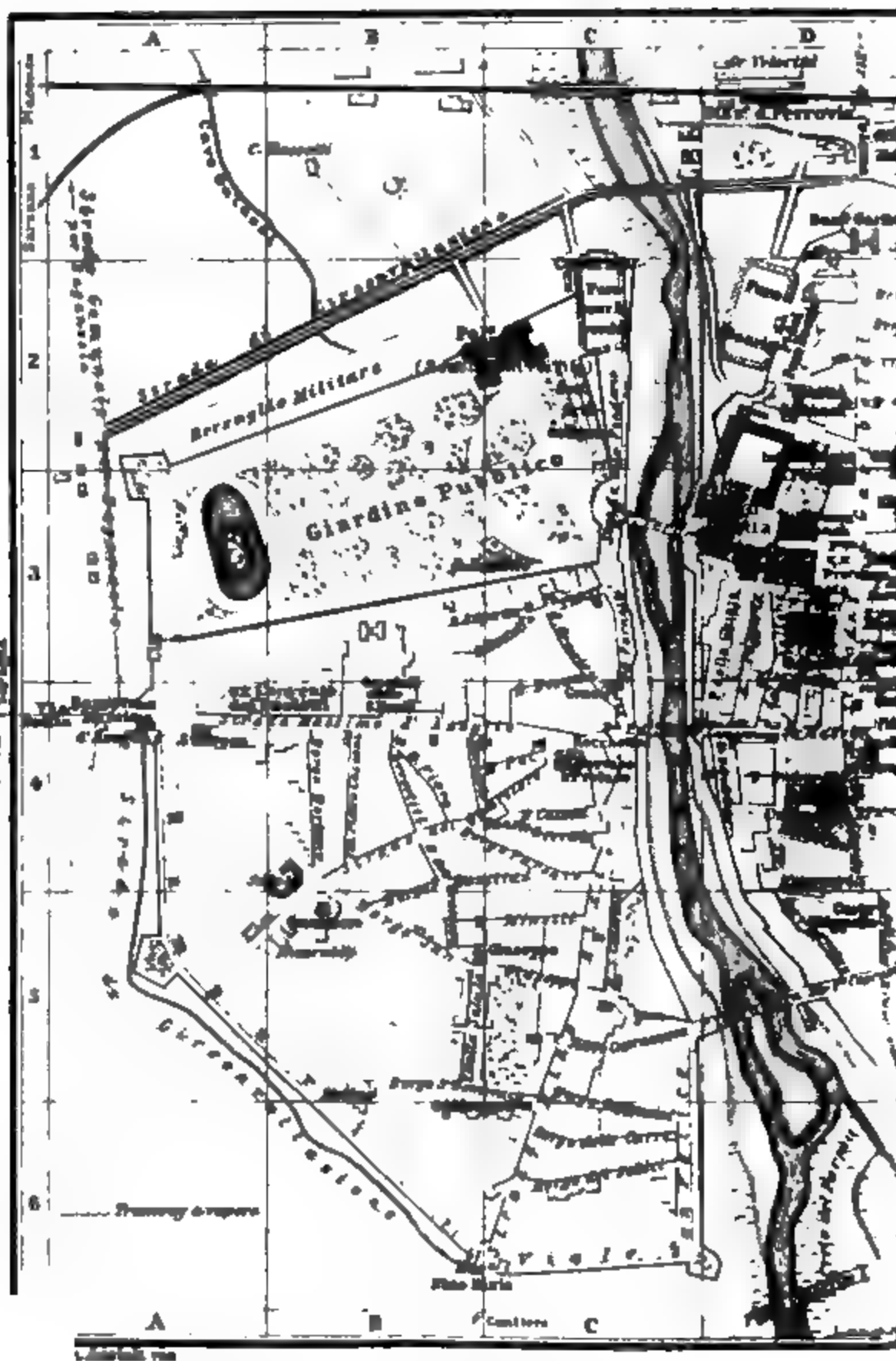
*Cafés.* *Cavour*, *Via Cavour* (Pl. D, R, 3); *Mercato*, *Piazza Grande*. — *Post Office* (Pl. D, 3), *Piazza della Prefettura*.

*Cab* to or from the station 1 fr., two-horse 1 fr. 30 c.; at night 1½ or 2 fr.; per hour 1 fr. 30 c. or 2 fr. *Tram* 25 c. — *Omnibuses* from the railway station to the *Piazza Garibaldi* and the *Corso Vitt. Emanuele* every 20 minutes.

*Parma* (170 ft.), situated on the river *Parma*, a small tributary of the *Po*, the capital of a province (formerly a duchy), is a town of entirely modern appearance, but of very ancient origin, with broad streets, and 48,528 inhabitants. It is a bishop's see and possesses a university founded in 1422.

The foundation of *Parma* is probably to be ascribed to the consul *M. Aemilius* (B. C. 183), though the discovery of a lake-dwelling of the bronze period in 1884 proves that a human settlement existed here in prehistoric times. The town offered a determined resistance to the attacks of the *Ligurians*, but it was destroyed by *Mark Antony* as the birthplace of *Cassius*, one of *Cæsar's* murderers. Under *Augustus*, who named it *Colonia Julia Augusta Parma*, it attained to new prosperity; and repeated devastations in the early middle ages proved only temporary checks to the growth of its importance, which arose mainly from its woollen manufactures. *Parma* participated in the general development of the towns of Upper Italy, zealously espoused the cause of the *Guelphs*, and in 1247-48 was long unsuccessfully besieged by *Emp. Frederick II.* In 1308 *Gherardo da Correggio* obtained possession of the supreme power. In 1340, after various vicissitudes, *Parma* came into the hands of the *Pisani*, and from that period down to 1512 it was generally united with the *Duchy of Milan*. In 1545, after it had been annexed to the *States of the Church*, it was presented by *Pope Paul III.*, with *Piacenza*, to his infamous son *Ferdinand Parma*. This prince was assassinated in 1587, and was succeeded by seven dukes of his family, including *Alexander Parma* (1586-92), who took part in the battle of *Lepanto* (1571) and afterwards attained great military distinction as *Viceroy of the Netherlands* under *Philip II.* The male line became extinct in 1731. *Elizabeth*, the daughter and sole heiress of *Duke Ranuccio II.* (d. 1694), was married to *King Philip V.* of *Spain*, and by the quadruple alliance concluded at *London* in 1713, the succession was secured to their son *Charles*, who, however, ascended the throne of *Naples* in 1734, and deprived *Parma* of many treasures of art which now grace the national museum at *Naples*. By the *Treaty of Aix-la-Chapelle* in 1748 the duchy was ceded by *Austria* to





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his younger brother Philip; in 1807 it was annexed to France, and in 1815 awarded to *Maria Louisa*, the wife of Napoleon I. In 1847, after her death, it came into the possession of the Bourbons, who had hitherto been indemnified with Lucca. *Charles II.* (d. 1853) was killed in 1848, *Charles III.* was assassinated in the open street in 1854, and in 1859 his widow withdrew along with the Austrian garrison. The Duchy covered an area of 216 sq. M., and had a population of about half-a-million souls.

Parma owes its importance in the History of Art to *Antonio Allegri* of *Correggio* (1494-1534; p. 239), who, after his early studies in Ferrara, lived here in a quiet and modest style, and died early. It was not till a later period, when he was followed by the Carracci, that his merits were duly appreciated (characteristics, see p. 12). The best-known of his pupils is *Francesco Melzi*, surnamed *Perugianino* (1603-40), an excellent portrait painter, and a native of Parma.

The ancient *Via Emilia* (p. 331) intersects the town, from the *Barriera Vittorio Emanuele* (Pl. G, 4) to the *Barriera Maschio d'Asoglio* (Pl. A, 4), crossing the *PIAZZA GARIBOLDI* (Pl. D, 4), in which stand the *Palazzo del Governo* and the *Palazzo Municipale*, built after 1827 by *Giov. Batt. Magnani*. In front of the latter are statues of *Correggio*, by *Ferrarini* (1870), and *Garibaldi*, by *Calandra* (1893). — A little to the N.E., in the *Piazza del Duomo*, rises the —

<sup>a</sup>*Cathedral* (*Il Duomo*; Pl. E, 3), an admirable example of the Lombard-Romanesque style, begun in 1058, but not completed till the 13th century. It is a cruciform building covered with a dome, with a somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions (executed in 1281 by *Bono da Biadene*) and four of smaller size, all of red marble, and sculptures by *Lucchino Bianchini* (1493).

The INTERIOR, consisting of nave and aisles, rests on fourteen piers, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Mazzola* and by *Lattanzio Gambera* of Braccio (ca. 1570). 3rd chapel on the right, a Descent from the Cross in relief by *Benedetto Antonicelli* (1178); 4th chapel, frescoes of the 16th cent.; 5th chapel, frescoes by *Rondani*, a pupil of *Correggio*. To the right of the steps to the choir is the *Cappella del Cantore*, with an altar-piece (Crucifixion) by *Gatti*, and on the right a bust of *Petrarch*, who was archdeacon of the cathedral, a work of 1718.

The octagonal Dome is adorned with an 'Assumption' by *Correggio* (1528-30), unfortunately much injured by damp (best light about noon). 'It seems as if some mighty upward impulse had impelled the whole armies of Christendom to soar away from earth in joyful bliss. A striking feature of the work is that the figures seem to cleave the vaulting and to be in the act of forcing their way out of the church-walls into bright ether. The mastery and almost playful manner in which the greatest difficulties in the work have been overcome has ever been an object of the highest admiration' — '*Correggio*', by *Dr Julius Meyer*. Visitors may ascend into the dome to examine the painting more closely ( $\frac{1}{2}$ -1 fr.; fatiguing but attractive); a fine view is commanded from the outside gallery (for persons free from dizziness).

In the Choir, *David* and *St. Cecilia*, by *Giul. Cas. Procaccini*, and good half-Gothic stalls by *Cristoforo de Lendinara* (1478). — The CHURCH, a spacious cruciform structure with thirty-eight columns, contains monuments of (r) the Canon *Montai* (1507) and, farther on, the jurist *Frati*, by *Fraspare Clementi* (1542), and of Bishop *San Bernardo degli Uberti*, also by *Clementi*. — The SACRISTY contains frescoes of the 14th cent., and intarsias by *Lucchino Bianchini*. — The principal altar is by *Clementi*. The

5th Chapel to the left of the entrance contains frescoes of the 11th cent., on the left History of St. Peter, on the right St. Sebastian and Catherine.

The *\*Baptistry* (*Battistero*, Pl. E, 9), on the S. side of the Piazza del Duomo, built in the Lombard-Romanesque style in 1166-1270, externally octagonal, with three round-arched portals, is constructed of Veronese marble, and consists of five stories with colonnades; the flat roof is surmounted by seven pyramidal towers and by a belfry added in the 17th century. Around nearly the whole exterior of the building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with the following Scriptural subjects —

At the E Portal (towards the Piazza), above, is the Adoration of the Magi, then the History of John the Baptist; on the door-posts are genealogical trees of Jacob and of Jesse — At the W Portal, above, a custom representation of the Last Judgment. On the door-posts to the left, Christ performing works of mercy, on the right, the six ages of man. — On the S. side is an Allegory of Death from the story of Barlaam and Joasaph. All these are probably by *Benedetto Antonicelli*, whose name appears on the master from the inscription on the W portal.

The *lirazione* (closed, key in the house No. 2, opposite the S. entrance) is sixteen-sided, with thirteen niches and three doorways below and two galleries above, and graceful columns on the walls. The sculptures have been only partly completed. Above the doors are sculptures of the 13th cent., and on the E side of the lower galleries is a series of *\*Reliefs* of the months (incomplete) and other works of the 13th century. The Romanesque frescoes in the dome (13th cent.), representing the history of John the Baptist and prophets, are of interest to students of art. — The whole population of Parma since 1216 is said to have been baptized here. The font dates from 1201.

The church of *\*San Giovanni Evangelista* (Pl. E, 3), belonging to an ancient Benedictine monastery, which is now a barracks, is an elegant cruciform Renaissance structure, covered by a dome, with aisles and two series of chapels. It was erected in 1510 by *Bernardino Zaccagni*, the handsome baroque façade is by *Simone Moschino* (1604), and the tower by *G. B. Magnani* (1614).

*lirazione.* In the first two chapels on the left, *Frescoes* by *Parrocchetto* (St. Lucia and Apollonia, two scenes, St. George and Agatha); in the 1st chapel on the right, a handsome monument of the Countess *Alberta Sanvitale Montanara*, daughter of Marie Louise, the wife of Napoleon I., in the 2nd chapel on the right, an Adoration of the Shepherds, by *Giuseppe Fracchi*, 1619. In the recesses of the transepts are four terracotta statues by *Ant. Bazzani* (1551); to the left, Madonna and St. John the Evangelist, to the right, St. Felician and St. Benedict. The *ambone* (Dais) is adorned with *\*Frescoes* by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1491-24 (freely restored in parts in 1801). The best time to see them is at noon or 4 p.m.; they are also shown by electric light in the evening for 5-6 fr. (seats in the picture-gallery, on p. 344). The half-dome of the Choir, containing a Coronation of Mary by *Correggio*, was removed in 1584 (the original of the principal group is in the Library, p. 345; copies of other parts are in the picture-gallery, on p. 344). The new dome of the choir was adorned with a copy of the complete work by *Cos. Arconzi*. The handsome choir-stalls are by *Bombi* and *Torti*. In the archway of the door of the sacristy (left transept) St. John the Evangelist by *Correggio*. — The picturesque *claustrum* (to the left of the church) are not accessible.

A few paces to the N.W. of the Piazza Garibaldi, in a small

piazza, stands the "Madonna della Stessata" (Pl. D, 3), an imitation of St. Peter's (a Greek cross with rounded ends), built by *Bernardino Zaccagnini* in 1521-39.

**Interior.** The corner-chapel to the left of the entrance contains a Madonna of the school of *Fil. Moretti*. In the corner-chapel between the choir and the left transept, monuments (r.) of Duke Ottavio Farnese and (l.) of *Morlino Sforza*, the latter by *Giov. Franz. de' Gradi* (1620). The archway of the choir is adorned with frescoes by *Parmigianino*, the tribune with frescoes by *Annibale*. Corner-chapel on the right of the choir: monument of *Guido da Correggio*, by *G. B. Barbieri*; the 1st chapel on the right contains the monument of *Beltrando Rost* (1677).

The Piazza adjoining the church is adorned with a Monument to *Francesco Mascio*, surnamed *Parmigianino* (p. 341), the painter, by *Giov. Chiarici*, erected in 1879.

In the **PIAZZA DELLA PREFETTURA** (Pl. D, 3), with its pretty gardens, are a Statue of *Victor Emmanuel II.* and the old *Palazzo Ducale*, now the seat of the *Prefettura*.

To the N.W. of the *Prefettura* is the *Palazzo della Pilotta* (Pl. D, 3), an extensive block of buildings, begun in 1597 by the *Farnese*, but never completed, containing a very interesting collection of antiquities and pictures as well as a considerable library (we cross the court and ascend a broad flight of steps to the left).

In the entrance is the **MUSEO DI ANTIQUITÀ** (open daily 10-4, adm. 1 fr.; on Sun and festivals 10-2, gratis).

**I. Room.** Collection of Coins, arranged in four cabinets. The two glass-cases contain *Farnesean* coins and medals. — **II. Room.** Brasses, the *Tabula Aemiliensis* of *Trajan*, containing directions for the maintenance of poor children; bronze tablet with the *Lex Subria de Salis Censura*, and other inscriptions on bronze, obtained in the excavations at *Velleia* (p. 353); head of *Hadrian* in gilded bronze; bust of a young man; in the alcove "Drunken *Hercules*, *Reschus*, *Victoria*, *Ajax*, and other bronze statues from *Velleia*. *Terracottas*, golden necklaces, bracelets, and clasps of the later imperial epoch, found at *Parma*. — **III. Room.** Architectural fragments from the excavations (1844) in the ancient theatre of *Parma*. — **IV. Room.** Marble statues and fragments, chiefly from *Velleia*. The mural decorations are by *Franc. Scaramuzza*. — The **V. Room** is closed at present. — **VI. Room.** Choir stalls with intarsia-work by *Bernardino Canevari da Lodi* (1684); cabinets and 'cassoni' of the 16-17th cent. etc. — **VII. Room.** Egyptian antiquities. — **VIII. Room.** Vases. — **IX. Room.** Etruscan antiquities, silverware, vases, bronze mirrors and ornaments; objects found in a tomb at *Porta San Bernabe*. — Then several rooms with modern objects. — A staircase descends from the first room to the rooms on the ground-floor. — **Room I.** Roman inscriptions. — **Room II.** Valuable collection of pre-Roman antiquities found in the provinces of *Parma*; weapons, implements of flint, bone, bronze, iron, and clay. — **Room III.** Similar antiquities from the 'Terremare' (lake-dwellings) of *Castione*. Adjoining are three rooms with ethnographical specimens. — **Room IV.** Medieval sculptures. — **Room V.** Medieval and modern ceramic collection, including a majolica pavement from the church of *San Paolo*. — **Room VI.** Medieval coats-of-arms.

The extensive "PICTURE GALLERY" is on the first floor. Open at same hours and on same terms as the *Museo di Antichità* (illustrated catalogue 4 fr., abridgment 25 c.).

**I. Room.** Nothing worthy of note. — **II. Room.** On the left, "St. Odoardo Roméo" (after a sketch by *Raphael* in the *Louvre*), *Christ in glory*, with the *Madonna*, the *Baptist*, and *St. Paul* and *Catherine*. On the

opposite wall 314. In the Arch of Mercurio Job, 116. S. Maria. The Apostles.  
— 311. Room of Orlando. Two colossal statues of Hercules and Banding  
with Amparo in basalt, found on the Piazetta at Rome in 1710. To the  
right 316. S. S. Filippo St. Felice and St. Martin and St. Lawrence of  
Brescia overcoming Heresy. 317. San Francesco, descent from the Cross,  
Cristo de Consolida. 318. Michelangelo's David between Apollo and Pan 319.  
Reclining. 320. Madonna with child.

IV VI Large fresco. In the entrance wall. Copies of Correggio's Circumcision of Mary (in S. Giovanni p. 242), by Annibale and Agostino Carracci. To the right. Dado Dado III Adoration of the Magi 1600 Italy. 1600 Madonna Madonna in clouds, from Parma. 1600 Piety 1600 Madonna in glory with St Benedict Pinotus & his sons, and Justina (1600). III Holy Family, 1600 Annunciazione St Cecilia, 1600 San Luca, Madonna with child in clouds 1600 - a number (over 1600), Madonna with St Hilary and the Baptist 1600, 1600 St Francis Annunciazione, 1600 Immacolata (from Parma?) Annunciazione with St Sebastian and Catherine, 1600 Great Madonna Immacolata (conceptus) - In the middle of the room. Statue of Maria Luisa in a sitting posture to marble, by Canova. The door at the end of this room leads to Room VII and VIII with the modern pictures. The door to the left of the statue of Santa Louise leads to Room IX XII which contains the collection of portraits. In Rm. IX and X are portraits of the Farnese (Rm. also Farnese by St. A. More), XI, Bourbonna XII, Portraits of the 16-17th cent (over the entrance door, 1600 St. du Pardo Pope Clement VII and a chamberlain, unfinished, about 1600 opposite 1600 St. du Pardo Pope Clement VII, painted about 1600), XII, Portraits of the 16-17th cent. Adjoining to Room XIV, which contains admirable engravings by Frauch (d. 1600), after Correggio, etc. We now return to Room IX and pass to the right into the -

17 Room Water-color copies of C. Wright's works, by Fuchs and his pupils. 171 Room Drawings and paintings by Fuchsians in the entry. 112 Portrait of himself to the left. 103 Negatives of 14 Cathedral

Rooms XIV-XI are devoted to a group and form the chief part of the gallery. XVII Room "I" With Rooms during the Night in Egypt (Madonna della Sedia) painted about 1430 for the church of S. Sepolcro (in the original frame). The picture breathes a spirit of cheerful and calm emotion and is softened to a soft and sunny glow. The figures, marked by the most delicate gradations of light and shadow stand out clearly against the darker, washed background, the tone of which is of a jolly greenish brown. (Meyer Catalogue) XVIII Room 2 (190) Annunciation, fresco from the church of Sanseverino Annuntiation, Parma. XIX Room "3" (31) Madonna della Sedia a celebrated fresco (work in wood), 1430 (Meyer). Madonna di San Ottaviano also known as I Ognino (197) the figure of the Magdalen is especially admired. XX Room Photographs of works by Correggio. XXI Room "4" (33) Martyrdom of St. Vincent, Pieter, Rubens and Veronese painted about 1630. The artist's principal aim is to produce a painting picture. The tragic scene is transferred to a rich and charming landscape. The wonderfully picturesque execution and the harmony of the lively and yet subdued tone are most attractive. Even the shadows produce an effect of light, and define the form clearly and decidedly. The figures as it were dance, breathe and move to an atmosphere of brilliant light. (Meyer). "5" (337) Descent from the Cross (ca. 1490).

III Room Florentine, Genoese and Modenese paintings of the 14th-16th centuries - IIII Room Architectural paintings by Ann. Perugino and others - IIIV Room Landscapes by Italian masters - II V Room Landscapes by foreign masters - II VI Room Views of buildings in Rome.

The door opposite the picture-gallery in the same story leads to the LIBRARY (*Biblioteca Potatina*), open daily, except Sun. and holidays, 9-6 in winter and 9-4 in summer).

The library contains more than 100,000 vols. and 400,000 MSS., covering the latter part of Chinese history.

Emp. Leopold I. found in 1803 in the tent of the grand-vizier Kara Mustapha after the raising of the siege of Vienna; the 'libra d'heures' (prayer book) of Henry II.; two 14th cent. MSS. of Dante's 'Divine Comedy'; a MS. of the *De Prospectiva Pinguedi* by Petrus Pictor Burgensis (Piero della Francesca); a letter of Luther; Byzantine and Jewish miniatures; the original 'Fresco of Correggio's Coronation of Mary from S. Giovanni (p. 342); bust of Duchess Marie Louise by Canova; a room with frescoes from the 'Divine Comedy' by Franc. Scaramuzza (1837).

The Teatro Farnese, also situated here (keys kept by the custodian of the Antiquarian Museum, fee 50 c.), was erected in 1618-28 by G. B. Aliberti, a pupil of Palladio, and has recently been freely restored. — The (formerly) Ducal Tipografia, founded in 1798 by Bodoni, is celebrated for its admirable printing.

The custodians of the picture-gallery keep the keys (fee 50 c.) of the —

Convento di San Paolo (Pl. D, E, 2, S), formerly a Benedictine nunnery, now a school, containing admirably preserved 'Frescoes by Correggio in a room thus decorated by order of the abbess Giovanna de Placenza in 1618-19: over the chimney-piece Diana, on the ceiling Cupids and emblems of the chase (the celebrated 'Putti del Correggio'), on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10-4.

'This, his first work of a monumental character, shows the painter as already possessed of his full powers. The execution is in the highest degree painstaking and minute, his handling even in fresco is delicate and at the same time broad, soft, and warm. As in the later paintings in the domes of the Cathedral and S. Giovanni Evangelista, the decorative arrangement seems to transcend the limits of the building, and force its way through the ceiling, forming an archway through which the light of heaven appears to find free ingress'. *Nager's Correggio*.

The adjacent room is adorned with exquisite, slightly-figured arabesques on a dark blue ground by Al. Araldi. — The monastery church (*San Lodovico*; Pl. D, E, 3) contains the monument of Field Marshal Count Nappey (d. 1829), themorganatic husband of the Empress Marie Louise after the death of Napoleon, by Lor. Bartolini.

To the S. W. of the Piazza Garibaldi rises the University (Pl. D, 4), erected by Galeazzo Alessi (?), in the time of Ottavio Farnese (16th cent.), as a Jesuit college. It contains various natural history collections. The palaeontological department (Director, Prof. P. Strobel), and the Museo Zoologico Eritreo Bottigo, a collection illustrating the fauna of the Italian colonies in Africa (entrance Strada dell' Università, No. 7), are especially worthy of inspection.

Quitting the museum and crossing the small river Parma by the Ponte Verde (Pl. C, 3), we reach the Giardino Pubblico (Pl. B, C, 2, 3; closed at 7 p.m.), formerly the Ducal Garden, at the N. end of which is the Palazzo del Giardino (Pl. B, C, 2), erected in 1584 by Odoardo Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by Agostino Carracci. The palace is now a military school and not always accessible.

The garden adjoins the Rempart, a promenade encircling the town, and laid out on the site of the former fortifications. — To the

S.E., between the Orto Botanico and the castle (*Cittadella*), lies the *Passeggio Pubblico* (Pl. E, F, 5, 6), another public walk.

**STEAM TRAMWAYS FROM PARMA.** To the N.W. to (12 M.) *Fontanellato*, with the *Villa Sanvitale*, containing good frescoes by Parmigianino, and thence viâ (17½ M.) *Soragna* (p. 337) to (23½ M.) *Busseto*, a little town with 1900 inhab., the chief church of which, *Chiesa dei Minori Osservanti*, contains a Pietà, an admirable early work (ca. 1475) by Guido Mazzoni (p. 343). *Verdi* (p. 139) was born at the neighbouring village of *Reneccio*. — To the S. to (15 M.) *Langhirano*, in the upper valley of the Parma, viâ (12 M.) *Torrechiara*, with a loftily-situated castle of the *Sforza Cesarini*, built in 1448-50. The *Camera d'Oro* in the latter has painted wall-tiles and frescoes by Ben. Bembo. — To the S.E. to (12½ M.) *Frassineto*, whence we may reach *Comiso* (p. 339) in 2½-3 hrs. viâ *San Polo d'Enza*.

#### 47. From Parma (*Milan*) to Sarsana (*Spina, Pisa*).

72 M. RAILWAY in 2½, 3 hrs (fares 13 fr. 50, 9 fr. 45, 6 fr. 5 c.). The fastest train is the so-called 'lightning express' from Milan to Rome viâ Pisa (fares 14 fr. 45, 10 fr. 10, 6 fr. 60 c.). — For *Sarsana* passengers by the ordinary trains change carriages at *Santo Stefano di Magra*; no connection to *Spina* (14½ M.) by the lightning express. From *Sarsana* to *Pisa*, see p. 106.

This line traverses the plain to the S.W. of Parma to (7½ M.) *Collecchio*, and at (12 M.) *Ozzano Toro* enters the boulder-strewn valley of the *Taro*, which it ascends to *Borgetaro*. — Near (14 M.) *Fornovo di Taro* (570 ft.) Charles VIII. of France, retiring over the *Cisa* (see below) in 1495, repulsed an attack of the Milanese and Venetians, who sought to embarrass his march through N. Italy. — Beyond (22 M.) *Lasignano di Palmia* we cross to the left bank of the river. — 26 M. *Valmossola*. We return to the right bank. — 28½ M. *Berceto*.

*Berceto* is the station for the village of *Berceto* (2500 ft.; Alb. Agostini), 9 M. above the railway, the Romanesque church of which displays primitive sculptures; and for the highroad to *Pontremoli*. About ½ M. above *Berceto*, near the prettily situated hamlet of *Feggie di Berceto* (2760 ft.; Alb. alla Posta, rustic), this road unites with one from *Fornovo* (see above), before ascending to the S.W., with continuous fine views (in clear weather the Alps are visible to the N.), to the pass of *La Cisa* (3410 ft.; view limited to the S.), beyond which it descends viâ *Montebello* to *Pontremoli* (see below), in the valley of the *Magra*.

Beyond *Berceto* the railway threads six tunnels and crosses the river four times. — 36 M. *Borgetaro*. The little town (1345 ft.; Alb. Dati) lies ½ M. beyond the *Taro*, on the highroad to *Sestri Levante* (p. 101).

The line pierces the ridge of the Apennines by a tunnel nearly 5 M. in length (transit in 12 min.) At the end of the tunnel, in the valley of the *Torrente Verde*, lies (43½ M.) *Grondola-Guinadi*. Passing through several tunnels, crossing and recrossing the *Torrente Verde*, and finally crossing the *Magra*, the train descends to —

49 M. *Pontremoli* (780 ft.; Alb. Flora; Alb. Vallani), a little town with 14,570 inhab., beautifully situated amid fine mountain scenery. It is the starting-point for the ascent of the *Monte Gottero* (5975 ft.; about 6 hrs.; fine views) and of the *Monte Orsaro* (6000 ft.; 4-5 hrs.).







— Thence the railway descends the broad valley of the Magra, through the fertile *Lunigiana* (comp. p. 105), passing a tunnel and several small stations. We cross the *Toverone*.

62 M. Aulla (210 ft.; *Alb. Italia*), a beautifully situated little place, at the confluence of the *Aulella* with the *Magra*.

FROM AULLA TO CASTELNUOVO DI GARFAGNANA, 41 M., highroad (cart. 40 fr.). The road leads viâ (10 M.) *Pietrasse* (p. 333), whence a route to Reggio diverges on the left, (12½ M.) *Turronese*, and (19½ M.) *Montefiore* to the (24½ M.) *Foce del Crostolo* (2755 ft.), which commands a splendid view of the upper valley of the *Serchio* (p. 423), the *Alpi Apuane* (p. 106), and the *Apennines*. Thence it descends through wood to (30½ M.) *Piazza al Serchio* and finally passes through an imposing gorge to (41 M.) *Castelnuovo di Garfagnana* (p. 352).

We cross the *Aulella* and thread five tunnels. — 67 M. *Santo Stefano di Magra*.

FROM SANTO STEFANO TO SPERIA, 7½ M., railway in 20 min. (cars 1 fr. 80, 1 fr. 45 c.). — The line diverges to the S. from the main line, crosses the *Magra*, and at (3 M.) *Vesuvio Ligure* joins the *Genoa-Pisa* railway (R. 16). Hence to (7½ M.) *Speria*, see p. 105.

The main line follows the left bank of the *Magra*. — 72 M. *Sarzana*, a station on the *Genoa-Pisa* line (see p. 105).

## 48. Modena.

The Railway Stations. 1. *Central Station* (Pl. D, 1), for the *Milan-Bologna* line (R. 45) and the *Verona-Mantua-Modena-Bologna* line (R. 36), at the N.E. end of the town, ½-1 M. from the hotels. — 2. *Stazione Ferrovie Economiche* (Pl. D, 5), for the branch-railways mentioned at p. 352.

Hotels. *ALBERGO REALE* (Pl. a; C, 5), *Via Emilia*, R. 2½-4 fr., omn. 80 c.; *ITALIA* (Pl. b; C, 3), *Via Fonte d'Abisso* 3, near the *Piazza Reale*, with trattoria, R. 2½ fr., omn. 80 c.; *SAN MARCO* (Pl. c; B, 4), *Strada Porta Vecchia*, commercial, R. 2½, omn. ½ fr.; *ALBERGO e RISTORANTE CENTRALE* (Pl. d; C, 4), same street; *SCUDO DI FRANCIA* (Pl. e; B, 4), *Contrada del Bagal*, with trattoria, quite unpretending.

Restaurant. *Frattini Melinari*, *Strada San Carlo*, cor. of the *Via Emilia* (Pl. C, 5). — Café. *Café Nazionale*, *Via Emilia*, near the *Alb. Reale*.

Cab, per drive 80 c., at night 1 fr. 20 c.; per hour 1 fr. 80 c., at night 2 fr. 10 c., each additional half-hour 50 c., at night 75 c.; each trunk 20 c.

Tramways (10 c.). From the *Barriera Garibaldi* (Pl. D, 5) by the *Via Emilia* to the *Porta Santi Agostino* (Pl. A, 3); and by the *Piazza Reale* (Pl. C, 5), and the *Corso Vitt. Emanuele* to the *Central Station* (Pl. D, 1).

Italian Protestant Church in the *Piazza Grande*.

Chief Attractions (½ day). Cathedral (p. 348); *San Giovanni Battista* (p. 349); *Picture Gallery* (p. 350); *San Francesco* (p. 351).

*Modena* (115 ft.), a town with 63,000 inhab., situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of a province of the *Emilia* and the see of an archbishop, possesses broad streets, spacious arcades, a university, and an academy of art.

*Modena*, the ancient *Mutina*, in the dominions of the *Gallie Boii*, became a Roman colony in B.C. 183, and was a place of some importance. After the murder of *Cæsar*, *Decimus Brutus* was besieged here by *Antony* for four months, Dec. 44 to April 43 B.C. (*Bellum Mutinense*); but the latter was defeated by *Octavian* with the consuls *Pansa* and *Hirtius*, and forced to raise the siege. — In the middle ages *Modena* belonged to the estates

0.30-1.30 and 1.30-4, and is generally accessible also during the vacation (1st Aug. to 1st Oct.) No fee.

The second floor contains the Museo Civico (adm. 10-4) plaster casts, Holy Family group in terracotta by Agostino, reminiscences of the revolutions of 1831, 1834 and 1848, modern paintings, photographs of monuments of art in the neighbourhood of Modena, valuable collection of Arab numismatics, ethnographical collection of objects from New Guinea, Peru, and Africa, coins and medals, prehistoric, Roman and Byzantine antiquities.

The third floor accommodates the celebrated "Picture Gallery" (*Galleria d'Arte e di Scienze Fisiche*), presented to the city by Francis V. in 1688 and since augmented by the collection of the Marchese Campori (open 10-4, adm. 1 fr., Sun & holidays, 1 fr. 2 frs.). No catalogue. Director, Dr. Baratta.

Room I (*Dipinti e Disegni in matita*) — *See Baratta, Best of Duke Francis I.*

Room II (*Donnae Perseus*) To the left, *Braccio di Robert*, 161. Death of Lucretia, 442. Circumcision (archaeol. piece), 440. Saint David (*Saints David?*), Adoration of the Holy Child, 440. Alfonso I. Duke of Ferrara (copy of the last portrait by Titian, painted in 1638), 441. Madonna on clouds with St. George and Michael, 164. *Giorgio* Madonna enthroned, with saints — 165. *Giorgio* Pieta, 1. *San Gerardo della Croce* (reproduction), 166. *San Gerardo* Adoration of the Holy Child.

Room III (*Donnae Madonnae* Desiguesse & Correggio). To the left, 446. *Adoration of the Kings* (14th cent.) 447. *Francesco da Modena* (14th cent.), small altar piece, 448. *Oratio da Landino* Madonna (1472), 449. *San Alfonso* *San Alfonso* Pieta (1475) — a number *Agosto* and *San Giovanni* Correggio of the Virgin with saints, a large winged altar piece (1602), 450. *Francesco da Ferrara* (Correggio's teacher) *Annunciazione* (1510), 451. *Alonso* *Alonso* Madonna with child and with saints 161, 452. *San Gerardo*, Madonna and two saints (1615). 162. *San Gerardo* Madonna, Correggio, 17. Madonna, 161. Rape of Ganymede to fresco (archaeol. piece) — No number, *Francesco da Modena* Series of frescoes from the ceiling of Brandino (p. 300) comprising nine scenes from the *Allegory* (transferred to canvas).

453. Our *Francesco* Assumption (in an oval *Francesco da Modena*, fine good painting with angels and saints).

Room IV (*Donnae Venetae Lombarda, Toscana*). To the left, 201. *San da Cosimato* Christ 454. *Francesco* School (16th cent.) 161 with representation of a baptism. 455. *San da Cosimato*, Pieta, 456. *San da Cosimato*, Madonna, with saints and donors. 457. *Donato* 11, Adoration of the Magi, 458. *San da Cosimato* Knight St. Paul. Portrait (copy) — 459. *San da Cosimato*, St. Peter and Paul, 1. *San da Cosimato*, Madonna. 460. *San da Cosimato* Madonna 161, 461. *Francesco*, Adoration of the Holy Child (archaeol. piece), 162. *Francesco* School (14th cent.) 163 of a child — 464. *Andrea da Bero* Holy Family (copy?), 1. *Andrea da Bero*, Bearing of the Cross, 165. *San da Cosimato* Madonna, 466. *San da Cosimato* (?), The Nativity — On the upper part of the walls *San da Cosimato*, Ceiling paintings from Ovid's *Metamorphoses*. To the right is —

Room V (*Donnae Diversa*). To the left, 467. *San da Cosimato* Assumption — *San da Cosimato*, 468. St. Roch in prison, 469. Circumcision, *San da Cosimato*, Circumcision of St. Peter, 470. Portrait — *San da Cosimato*, 40. *San da Cosimato* and *San da Cosimato*, 471. *San da Cosimato* of St. Catherine. 161. *San da Cosimato* Soldier drinking, 162. *San da Cosimato*, Virgin at prayer.

Room VI (*Donnae Hispanicae, Francicae, Toscana, Flaminica*). To the right, 473. *San da Cosimato* of the Death of the Pope, St. Anne with the Virgin and the Child Jesus (wood), 474. *San da Cosimato* of *San da Cosimato* Madonna, with angels and saints, 475. *San da Cosimato* School (Master of the Assumption) here attributed to *San da Cosimato*, St. Christopher — 476. *San da Cosimato*, Duke Francis I. of Este (1607) (archaeol.).

Room VII (*Donnae Flaminica, Francica, Toscana*). Pictures of the 17th century — Room VIII (*Passaggio*) *Francesco*.

Room IX (*Donnae Antiche e Moderne*). Italians of the 17th century — wall 477. *San da Cosimato*, Landscape, 478. *San da Cosimato*, Portrait, 479. *San da Cosimato*, Grand Canal at Venice. — Right wall, 213. *San da Cosimato*, *Alpay*.

**Room X (Sculpture and Articles of Virtù).** By the walls: Sculptures by *Begarelli*, including a fine coloured Madonna; coins of Italian cities; plaquettes and medals of the Renaissance; larger bronzes, including an inkstand by *Corradini*. — In the middle: \*Harp, with miniatures by a Ferrarese master of the 16th cent., violin and violoncello, made for Duke Francis II. by *Dom. Gatti* in 1687 and 1691, with exquisite wood-carving; ivory saddle (16th cent.) and other carvings, bronze vase by *Alciati*. — In the **Artzroom** are antique vases, fine majolica (16th cent.), etc.

**San Francesco (Pl. A, 5)**, a Gothic church of the 14th cent., in the S. part of the town, contains a \*Descent from the Cross (in the chapel to the left of the choir) by *Begarelli*, an imposing composition in terracotta, with 18 lifesize figures, among which the group of the women is specially pleasing.

At the S. end of the town rises **San Pietro (Pl. C, 6)**, a spacious church with double aisles, an admirable brick façade of the early Renaissance, and groined vaulting, partly in the pointed, and partly in the Romanesque style.

**Interior.** 1st Altar on the right, *Pietà*, after the engraving by *Marcoantonio*, by *Ortensio* (?), with a beautiful predella (Martyrdom of St. Sebastian); above the 3rd confessional to the right, a Madonna and angels in clouds with John the Baptist and St. Luke, of the school of *Corradini*; 3rd altar on the right, *Desse Desse*, *Assumption* (school-piece). In the chapel to the right of the choir, "Mourning for the dead Christ, in terracotta, one of *Antonio Begarelli's* chief works. In front of it, to the right, in the transept, Madonna and Child in clouds, with four saints below, begun by *Begarelli* (whose remains were interred here in 1676) and completed by his nephew *Lodovico*. Six statues in the nave by the same master. 2nd Altar in the left aisle, *Franc. Bianchi-Ferrari*, Madonna with SS. Jerome and Sebastian.

In the **Piazza Garibaldi (Pl. D, 6)**, at the S.E. end of the **Via Emilia**, stands a large monument to *Victor Emmanuel II*, by *Gius. Gibellini* (1890). — A few paces farther on, to the right, is the **Teatro Storch** (Pl. D, 6).

The church of **San Vincenzo (Pl. C, 4)**, a little to the N. of the **Via Emilia**, begun in 1617, was not finished until 1761 (by *Nicc. Gasp. Paoletti*). The interior, distinguished for its rich stucco decorations, contains the tomb of the last duke, *Heracles III. Rinaldo of Este* (d. 1803), and an altar-piece by *Guercino* (Madonna with SS. John and Gregory).

Between the spacious **Piazza Reale (Pl. C, 3)** and the **Corso Vitt. Emanuele** is the **Palazzo Ducale**, now the **Palazzo Reale** (Pl. C, 3). This magnificent edifice, begun under *Francis I.* in 1634, with an imposing court added by the Roman *Bartolomeo Avanzini*, is now a military school. — In front stands a *Monument to Ciro Menotti* (Pl. C, 3), by *Sighinolfi*, erected in 1879. A little to the N.W., in the **Piazza San Domenico (Pl. C, 3)** and in front of the church of that name, is a *Monument to the Insurgents* of 1821 and 1831.

From the **Corso Cavour** we enter the beautiful **Giardino Pubblico** (Pl. D, 2, 3; closed in rainy weather). At the side-entrance, in the **Corso Vitt. Emanuele**, is a bronze monument to *Gen. Nic. Fabris*

(d. 1886, Pl. D, T), by G. F. Frasc, erected in 1806. — The former Ramparts of the town also afford pleasant walks.

FROM MODENA TO MIRANDOLA, 12½ M., railway in 1½ hr. (fares 2 fr. 30, 1 fr. 55 c.). — From (15½ M.) Cassero-Villafranca a branch diverges to *Ponte Sella* (12½ M.), viâ S. Felice sul Panaro (p. 352). — 19½ M. *Mirandola*, on the old road from Verona to Bologna, a town with 12,721 inhab. and broad streets and picturesque, antiquated buildings, after many vicissitudes came into the possession of the Pico family. Count Giovanni Pico (1468-94) was remarkable for his ability and learning. Alexander I. (1619) was the first of the family who bore the title of Duke of Mirandola and Concordia. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The old Palaces of the dukes, the Cathedral, and the church of  *Gesù* should be visited.

Another Railway unites Modena with (10½ M., in ¾ hr.; fares 1 fr. 35, 55 c.) Sassuolo, a small town with 7760 inhab., on the *Secchia*, with a former ducal villa and park. The *Monte*, a neighbouring volcanic mountain, is remarkable for its sulphur springs and mud fountains. — From Sassuolo a beautiful *Prognosis* ascends the valley of the *Secchia* to *Cassilone* (with an old castle), *Monte*, and *Piedole* (with a chalybeate spring). It then traverses the valleys of the *Dole* and *Dragone*, passes (right) the high-lying *Monte* (with a decayed chateau of the *Montecassini*), and reaches the *Culture*, a curiously shaped serpentine way, and a gaseous spring. Farther on are the villages of *Sassuolo*, *Frattura* (with a ruined abbey), and *Piedole* (*Alb. dell' Appennino*). *Luciano* (*Luciano*), the last frequented as a summer-resort. Hence we may proceed either viâ the *Pico della Rocca* (3013 ft.) and *Cassilone* di *Guragone* (*Trotter* del *Globo*; p. 357) to the *Rocca di Lucina* (p. 423) or viâ *San* and *Piedole* (see below) to the *Abbatte* (p. 353). — From Sassuolo to Reggio, see p. 359.

A NARROW GAUGE Railway runs from Modena to the S. to (10½ M., in 1 hr.) *Maranello* (370 ft.), situated on the road from Modena to *Pistoia*, a distance of 81 M. The road, constructed about 1770 by Duke Francis III. of Modena, leads by *Formigine*, *Montebello* (2205 ft.), *Pavullo* (2000 ft.), *Pescopoli* (2000 ft.), and *Piedole* (2000 ft.), at the base of the lofty *Monte Cimone* (p. 353), where charming views of the *Appennino* are obtained. A diligence runs twice daily from *Maranello* to *Pescopoli*. Continuation of the road (to the *Abbatte* Pass, *San Marcellino*, etc.), see p. 353.

FROM MODENA TO VIGNOLA, 16 M., railway in about 1½ hr. (fares 1 fr. 30, 1 fr. 30 c.). *Vignola*, prettily situated on the *Panaro*, with a castle, is the birthplace of the famous architect *Giulio*, nicknamed *Vignola* (1507-73). Thence to Bologna, see p. 353.

#### 40. From Padua to Bologna.

70½ M. Railway in 2½-3 hrs. (fares 14 fr. 35, 10 fr., 8 fr. 45 c., express 18 fr. 70, 11 fr. 15 c.); to (47 M.) Ferrara in 1½-2 hrs. (fares 8 fr. 35, 6 fr. 15, 5 fr. 30 c.).

Padua, see p. 248. The line skirts the navigable *Canale di Battaglia*. — 6 M. *Abano* (*Bagni*) (*Alb. Orologio*; *Alb. Tedeschini*), the *Aguas Patavinas*, or *Fons Aponi*, of the Romans, has hot springs and mud-baths. The village of *Abano*, said to be the birthplace of the historian *Livy*, lies at some distance to the right of the line, on the E. slope of the *Monti Euganei*, an isolated volcanic chain of hills, with extensive quarries of trachyte. The culminating point of the range is the *Monte Venda* (1890 ft.), with a ruined monastery. — 8 M. *Montebelluna* also has baths (*Stabilimento Mingoni-Selmi*). — The train threads a long tunnel.

11 M. *Battaglia* (30 ft.); *Gr. Hôt. des Thermes*; *Alb. al Monte*

*Italia*, with a clean *trattoria*), is noted for its warm saline springs (season, March 15th to Oct. 31st). The baths and lodging-houses (R. 2-5, D. 4½ fr.) lie in a park at the foot of the hill of *Sant' Elena*, which is crowned by a château. In the trachyte rock of this hill is a natural *Vapour Grotto*, in which the temperature is 100-116° Fahr. The baths are found efficacious in cases of gout, chronic rheumatism, cutaneous disorders, scrofula, etc.

A little to the N. of Battaglia is the château of *Cattaje*, erected by the Venetian family of the *Obizzi*, and now the property of the Archduke Francis Ferdinand of Este (p. 545), who transferred the collection of antiquities to Vienna in 1895. The frescoes by *Scalotti* are worth seeing. — The *Oratorio San Michele*, or Chapel of the château, contains good early Italian pictures. — Pine park.

About 3 M. to the S.W. of Battaglia, and about as far from *Moncellio* and *Este*, on a picturesque slope on the S.E. verge of the *Monti Euganei*, is situated *Arqua Petrarca* (modest *trattoria*), a village noted for its wine, where *Petrarch* lived and died (1304-74). His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

*Frigida Francisci lapis hic tegit ossa Petrarce,  
Suscipe virgo parens animam! Sate virgine, parce!  
Fessaque nam terris celi requiescat in arce.*  
MCCCLXXXIII. XVIII. Julii.

On the top is a bust of *Petrarch*, dating from 1547. His house, charmingly situated in the upper part of the town, with painted wooden ceilings and faded frescoes of scenes from his poems, contains a few reminiscences of the poet (adm. ½ fr.).

14½ M. *Moncellio* (*Scudo d'Italia*, plain; one-horse carr. to Battaglia via *Arqua Petrarca*, about 4 fr.), a town of 11,571 inhab., picturesquely situated at the S.E. base of the *Monti Euganei*, has remains of fortified walls and a ruined castle (the *Rocca*), on a lofty trachyte rock (500 ft.).

At *Casale*, 1¼ M. to the S. of *Moncellio*, is Count E. Arrigoni degli Oddi's extensive ornithological collection, to which visitors are courteously admitted on application.

From *Moncellio* to *Montebelluna*, see p. 341.

We cross the Battaglia Canal. 18 M. *Sant' Elena*. Near (23 M.) *Stanghella* the line crosses the *Gorzone Canal*. The country is fertile, but flat and marshy. Near *Boara* the *Adige* is crossed.

27½ M. *Rovigo* (*Buffet*; *Corona Ferrea*, with *trattoria*, R. 2, omn. ½ fr., clean; *Caffè Vittorio Emanuele*; omnibus from the station to the *Piazza Vitt. Emanuele*), on the *Naviglio Adigetto*, the capital of a province, with 10,786 inhab., belonged to Venice from 1484 downwards. — An avenue of plane-trees, continued by the *Via Porta Adige* and the *Via Angeli*, leads from the station to the *Piazza Vittorio Emanuele*, passing (on the left) the *Palazzo Boncatti*, a Renaissance building by *Sanmicheli* (1555). In the piazza stand a Venetian column and a marble *Statue of Victor Emmanuel II.* by *Monteverde* (1881). Adjoining the *Caffè Vittorio Emanuele* is the entrance (marked '*Accademia dei Concordi*') to the —

*PALAZZO COMUNALE*, which contains the municipal collections of books and art.

**STAINCASE:** fine tapestry and a bust of J. Nizol (d. 1373), the African traveller, who was born at Rovigo.

The **FIRST FLOOR** contains the *Library* (ca. 80,000 vols.) and a *Picture Gallery*. Among the best works in the latter are the following: 2. Copy of Titian, *Madonna* (original in the Hof-Museum at Vienna); 3. Copy of Gent. Bellini, *Madonna, & Bern. Liotto*, 55. *Lucia, Agnes, and Catherine*; 11. *Styl. of Giorgione*, *Portrait*; 15. *Palma Vecchio*, *Madonna and saints*; *Giorgione* (?), 22. *Scourging of Christ*, 23. *Bearing of the Cross* (copy?); 34. *Vitt. Carpaccio* (?), *Portrait*; 37. *Angelica Kaufmann*, *Innocence*; 40. *Palma Vecchio*, *Madonna, with 39 Helena and Jerome* (retouched); 42. *Perugino* (acc. to Mr. Crowe by *Le Spagna*), *Madonna*; 45. *Perin del Vaga*, *Madonna and saints*; 103. *Matsum*, *Venus*; 104. *Onna de Cesaphiano* (?), *Madonna*; 105. *Stor. Bellini*, *Madonna, above, Dossè Dessi*, 102. 55. *Benedict and Bartholomew*, 110. 55. *Lucia and Agnes*; 115. *Andrea Schiavone*, *Apollo and Daphne*, after *Giorgione* (p. 317); 119. *Hans von Schöner* (not *Holbein*), *Portrait of Ferdinand I.* (1536); 125. *Palma Vecchio*, *Portrait* (copy?); 126. *Podriani*, *Eccos Homo*; 154. *Antonio Badis*, *The Magi*; 155. *Bern. Dessi* (not *Garsdale*), *Madonna and saints*; 162. *Titian* (?), 55. *Nicholas, Paul, Francis, and Cecilia*, 145. *Palma Vecchio* (copy), *Adam and Eve*.

**SECOND FLOOR.** *Portrait of Biala, the astronomer*, by C. Ratti (1800), and a small collection of antiquities.

The *Via Orsini* leads to the left to the *Piazza Garibaldi*, where a bronze *Equestrian Statue of Garibaldi*, by Etti. Ferrari, was erected in 1896. — To the W. of the *Adigetto*, in the small *Piazza Castello*, are two surviving towers of an old castle.

From Rovigo to Ferrara, see p. 355.

From Rovigo to Ostiglia, 30½ M., railway in 2¾ hr. ( fares 6 fr. 60, & fr. 65 c., 3 fr.). The chief intermediate station is (10½ M.) *Adria* (*Stella d'Adria*, very fair), a town with 15,711 inhab., situated on the *Canal Bianco*, on the site of the very ancient Etruscan town of the same name, whence the *Adriatic* derives its appellation. The sea has gradually receded from it, and is now over 12½ M. distant (comp. p. 230). In the *Museo Civico* and in *Signor Bosch's* collection are numerous antiquities (chiefly fragments of vases). — 35½ M. *Chioggia*, see p. 321.

32½ M. *Argus Polesine*. The line crosses the *Canal Bianco*, and near (36 M.) *Polesella* reaches the *Po*, here the boundary between *Venetia* and the *Emilia*. The river is crossed, and the train reaches (45 M.) *Pontelagoscuro*.

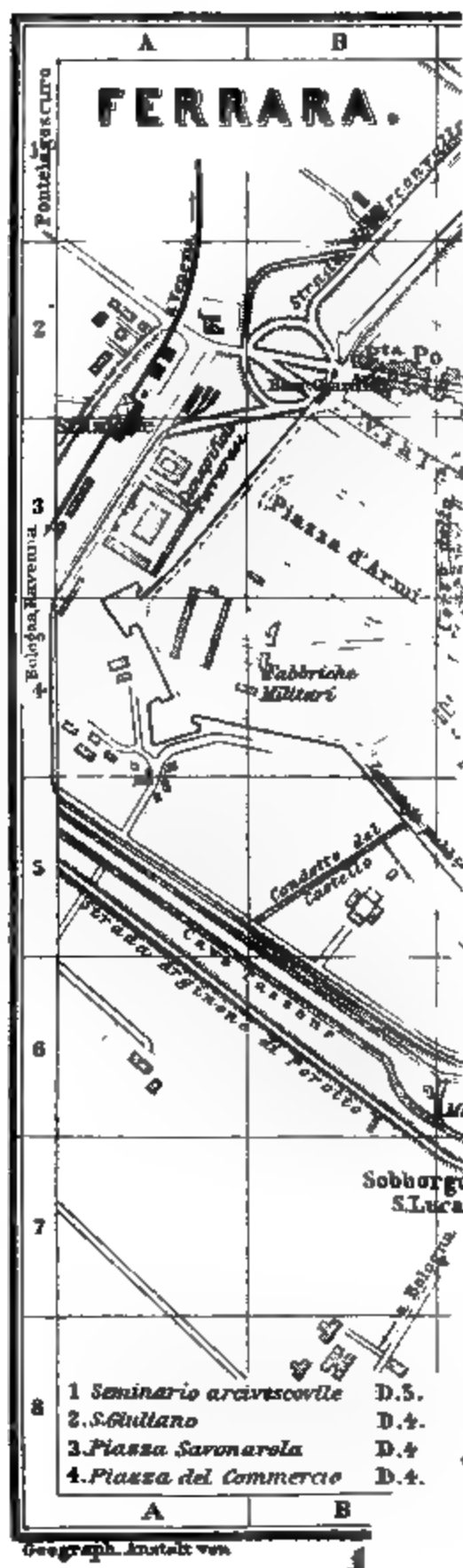
47 M. *Ferrara*, see p. 355.

Immediately to the S. of Ferrara the train crosses the *Cavo Tassone Canal*, which communicates with the *Po di Primaro*, and traverses flat, well-cultivated land (rice-fields). Stations *Poggio Renatico*, *Galliera*, *San Pietro in Casale*.

From *San Pietro in Casale* a diligence plies thrice a day in 1¼ hr. to — *Cento*, a small town (19,078 inhab.) on the *Adige*, the birthplace of the painter *Giovanni Francesco Barbieri*, surnamed *Guercino* or 'the squinting' (b. 1615; d. at Bologna 1683). The *Piazzetta Comunale* and several of the churches, particularly that of the *Madonna del Rosario*, contain works by him, but his chief works are at Rome, Genoa, and Turin. His house is still shown. In the centre of the town is his statue by *Gallucci* (1863). — Near Cento is situated *Pieve di Cento* (steam-tramway from Bologna, see p. 362), a small town with the pilgrimage church of *Santa Maria Assunta*; the high-altarpiece is a fine *Assumption* by *Guido Reni*.

Next stations *San Giorgio di Piano*, *Castelmaggiore*, and *Cortilella*. The fertility of the soil increases as Bologna is approached.

70½ M. *Bologna*, see p. 362.





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## 80. Ferrara.

Railway Station (Pl. A, 3, B; unpretending restaurant), outside the Porta Po, at the N.W. end of the town  $\frac{1}{2}$ -1 M. from the hotels.

Hotels (comp. p. 22). **ALBERGO ENORA** (Pl. b; R, 4), Corso della Giovecca, opposite the post-office; **STRILLA D'ORO** (Pl. a; D, 4), opposite the castle, with trattoria, well spoken of, R. from  $2\frac{1}{2}$  ome 5 fr.; **PALLADINO** e **GAJAZA** (Pl. c; D, 4), Piazza Torquato Tasso, plain.

Cafés. **Villani**, Piazza del Commercio; **Picchini**, Corso della Giovecca; **Alfano**, in the arcade of the Palazzo della Regione (p. 257).

Post & Telegraph Office (Pl. K, 4), Corso della Giovecca.

Cab, per drive  $\frac{1}{2}$  fr.; from the station to the town 1 fr. (at night  $1\frac{1}{2}$  fr.); per hour  $1\frac{1}{2}$  fr., each additional  $\frac{1}{2}$  hr. 80 c.; trunk 25 c. — Omnibus (15 c.) from the station to the cathedral; from the cathedral to the Porta Romana, etc.

Principal Attractions ( $\frac{1}{2}$ -1 day): Castello; Cathedral; Palazzo (Schifanoia); Palazzo de' Diamanti.

**Ferrara** (30 ft.), the ancient *Forum Aemilii*, situated  $3\frac{1}{2}$  M. to the S. of the Po, in a fertile plain, is the capital of a province, with 81, 801 inhab., and the seat of an archbishop and of a university. It possesses broad streets, numerous palaces, and other reminiscences of its golden period, when it was a prosperous commercial place, numbering 100,000 inhab., and the seat of the celebrated court of the House of Este.

The family of Este was probably descended from the Carolingian governors of Teutonic origin, and derived its feudal name from the castle mentioned at p. 241. **Asso II** (d. 1087) became Count or *Marescari* or *Este* under Emp. Henry IV. His son **Welf** (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, and his son **Henry the Proud** became the founder of the families of Brunswick and Hanover. **Feice** (ca. 1087-1135), the eldest son of Asso was the ancestor of the Italian house of Este. **Obizzo II** (d. 1203), who established a permanent dominion over Modena in 1206 and Reggio in 1209, considerably extended the power of his house. **Niccolò III** (d. 1441) summoned to his court in 1434 the erudite *Quarano* (1370-1440), who here laid the foundation of a prosperous school of liberal learning. In 1453 Niccolò's son **Borso** received the title of *Duke of Modena and Reggio* from Emp. Frederick III, and in 1470 that of *Duke of Parma* from Pope Paul II. He died in 1471. His brother **Ercole I** (1471-1505), and the son of the latter, **Alphonse I** (1505-34), whose second wife was the infamous *Lucrezia Borgia*, were powerful and influential princes. **Lodovico Ariosto** (1474-1533; p. 250), the greatest Italian poet of the 16th cent., was in the service of Alphonse from 1515. Though bloody feuds distracted the ruling family, the city steadily grew in prosperity. **Ercole II** (1554-58), son of Alphonse, was the husband of *Romaine*, daughter of Louis XII of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son **Alphonse II** (1559-87) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages being childless. He was the patron of the poets *Fazio* (1514-35) and *Guarini* (author of the '*Pastor Fido*'), born at Ferrara in 1557, died at Venice in 1612. Goethe in his '*Torquato Tasso*' has drawn a faithful picture of the court of Ferrara about the year 1578, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to *Eleonora* (1567-81), the youngest unmarried sister of the duke, seems to have a poetical foundation only. *Anna* (1581-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1594-1615), the other sister, was the wife of the Duke of Urbino. Alphonse II. was succeeded by *Cesare d'Este*, descendant of a natural son of Alphonse I., ?

only as Duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. in 1597 as vacant fiefs. In the history of art and mince the renown of the House of Este is immortal.

'When or in Italy is known to fame

This lordly House as frequent guest can claim.'

The art of Painting was liberally patronised at Ferrara, as at all the other Italian courts, but the Ferrarese painters did not succeed in maintaining full independence. In the 16th century they were chiefly influenced by the Paduan school and by Piero della Francesca of Umbria. This double influence is shown in the case of Cosimo Tura (1423-1493), of Francesco Cossa (d. at Bologna in 1493), whose enamel paintings are frequently crude and angular and of *Beato da Roberti* (d. 1493) the most eminent of the early-Renaissance painters of Ferrara sent to Tura. The chief works of this period are the frescoes in the Palazzo Schifanoia (p. 255) — *Lorenzo Costa* (1490-1535, comp. p. 255), another Ferrarese master, left his home in his youth and came into intimate relations of action and reaction with Francesco Francia, the chief master of the Bolognese school (comp. p. 255). The other great masters of the 16th cent. also owed much to external sources. At their head stands *Donato Donati* (ca. 1470-1542), who shows the influence of Ariosto in his poetically conceived genre works and of Giorgione in his landscapes — *Benvenuto Tisi* (1481-1569), usually known as *Garofalo* from his birthplace, long associated with Donat, is best represented in the galleries of Rome. The attempts of this somewhat prosaic master to rival the idealistic conceptions of Raphael resulted disastrously. The productions of his later period, such as those in the *Pal. de Diamanti* (p. 250), though of great technical perfection, become tedious through the insipid sweetness and empty conventionality of the hands. — *Lodovico Mantovano* (1481-1569) is known for his fiery red colouring, but sinks into insignificance when compared with his great contemporaries — *Correggio* (p. 241) received his first artistic training in the school of Ferrara — The Princes of Este, especially *Isabella d'Este* who married a Duke of Mantua (p. 255), were eager collectors of the works of Raphael and Leonardo da Vinci. Titian also occasionally resided at Ferrara, where he painted three Bacchanalian scenes (now in London and Madrid) for Alfonso I.

We approach the town from the station by the broad *VIALE Cavour* (Pl. B, C, D, 2-4), which is shaded by plane-trees. — At the end of this street rises the —

*Castello* (Pl. D, 4), an ancient and picturesque edifice with four towers, surrounded by a moat. It was built after 1386 by *Raffaellino da Novara* for *Niccolò II.*, and partly restored after a fire in 1554, and is now occupied by the prefect and other local authorities. The custodian is to be found at the S.W. entrance (ring at the iron gate to the right; fee 1/2-1 fr.). The *Sala del Consiglio* and the adjacent *Sala di Napoli*, in the apartments of the prefecture, contain frescoes of the school of *Donato Donati*, representing wrestling-matches of the ancient palæstra. The *Sala dell'Aurora* (said to be Eleonora's room) contains a fine 'Frieze with children ('putti'). Adjacent is a cabinet with three Bacchanalia by followers of *Garofalo*.

The custodian shows also a dungeon at the base of the 'New tower', where the *Marquis Nicholas III.* confined his faithless wife *Parisina Malatesta* and his natural son *Duino*, her paramour, before beheading them (May 21st, 1430). Lord Byron in his poem of 'Parisina' substitutes the name of *Don* for *Nicholas* as being more metrical. Visitors also see the prison in which *Alfonso I.* confined for life his brother *Jellus* and the Prince *Ferrante d'Este* after their conspiracy in 1500.

In the small *Piazza Torquato Tasso*, to the W. of the castle,

is the elegant Gothic church of *San Giuliano* (Pl. 2; D, 4). — In the Piazza Savenarola, on the S. of the castle, rises a monument by Galetti to *Girolamo Savonarola* (Pl. 3), who was born at Ferrara on 21st Sept., 1452 ('*in tempi corrotti e servili dei vizi e del tiranni flagellatore*'; p. 441) — Farther on, to the right in the Piazza del Commercio (Pl. 4), is the *Palazzo del Municipio* (Pl. D, 4, 5), the oldest residence of the Este family, rebuilt in the 18th century. One of its rooms is said to have been decorated by *Dosso Dossi*.

In the centre of the neighbouring *Piazza della Cattedrale* (Pl. D, 5) is a statue of *Victor Emmanuel II.*, by *Giul Monteverde* (1890).

The Cathedral (*San Giorgio*; Pl. D, 5) has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures mainly of the 13th and 14th. The projecting portal, embellished with two lions, was added at a later period; the reliefs are of an earlier date, some of them being probably by *Nicolaus*, who also worked in Verona (p. 226).

The fine interior, with its aisles and double transept, does not correspond with the façade, as it was modernised in the baroque style by *Mascarelli* in 1712. In the 2nd TRANSEPT on the right *Martyrdom of St. Lawrence* by *Guercino* (ruined); on the altar at the back, *Crucifix*, with the Virgin, St. John, St. George, and St. Marcellus, five figures in bronze, by *Niccolò Barmentola* and *Don. di Porto* (1558-66); terracotta figures of Christ and the Apostles in both transepts by *Alfonso Lombardi* (repaired). — In the Choir, to the right, *Annunciation*; to the left, St. George, by *Carlo Fara*. — 3rd altar to the left, *Coronation of the Virgin*, saints below, by *Fr. Francia* (late work). — 2nd altar on the left, *Madonna enthroned with saints*, by *Garofalo* (1524). On the right and left of the principal door, St. Peter and Paul, in fresco, by the same master (retouched). — In the rooms adjoining the sacristy, *Garofalo*, *Annunciation*; *Don. Fumetti*, *Madonna*, with two donors; *Giacomo da Sana*, *Statue of the Madonna* (1403).

At the S. corner of the cathedral rises a lofty and handsome Campanile in four massive stories, erected in the Renaissance style in 1451-93 (top story at the end of the 16th cent.) — Opposite to it is the *Pal. della Ragione*, a Gothic brick building, erected in 1315-28, restored in 1840, and still containing the courts of justice. — Adjoining is the former church of *San Romano*, which is now almost entirely concealed from view by other buildings, only the graceful brick ornamentation of the frieze and window-arches being visible.

The *Seminario Arcivescovile* (Pl. 1, D, 4), formerly the *Palazzo Trotti*, Via Cairoli 32, contains frescoes by *Garofalo* in two rooms on the ground-floor (best light about midday; fee 1, 2 fr., closed on Sun.).

The paintings (1520) in the 1st Room (vestibule) are much injured. Those in the 2nd Room (1519), though too sombre for ceiling paintings, are artistically of great beauty and well-preserved. Tasteful ornamentation. *David and Goliath*, the *Judgment of Solomon*, *Prometheus*, etc., are represented. In the centre is an illusive painting of persons looking down over a parapet, among them a portrait of the artist.

*SAN PAOLO* (Pl. D, 5), built in the late-Renaissance style about 1573 by *Alberto Schiaffini*, contains pictures by *Carlo Bononi*.

*Scarsellino*, and on the pillar to the right, a bust by *Aless. Vittoria* of *Ant. Montecatino*, the friend and minister of *Alphonso II.*

The University (Pl. D, E, 5, 6), with faculties of medicine, mathematics, and jurisprudence, now attended by barely 100 students, occupies a building erected by *G. B. Alcott* in 1587. In the court are Latin inscriptions, Roman and early-Christian sarcophagi, and a few Romanesque sculptures.

The UNIVERSITY LIBRARY possesses about 100,000 vols. and 2000 MSS. Among the latter are several cantos of the '*Orlando Furioso*' in *Ariosto's* handwriting; a copy of *Tasso's Gerusalemme Liberata*, with numerous corrections; letters and poems written by *Tasso* in prison; and *Guarini's* MS. of the '*Pastor Fido*'. Among the printed books are fifty-two old editions of *Ariosto*. His monument, erected by *G. B. Alcott* in 1610-12, was brought hither from *San Benedetto* (p. 360) in 1801.

The *Casa degli Ariosti* (Pl. D, E, 6), in the adjacent *Via Giuseppe del Pallone*, belonged to the parents of the poet.

*San Francesco* (Pl. E, 5), a brick church in the early-Renaissance style, erected in 1494-1530 by *Biagio Rossetti*, is entirely covered with domes, and each aisle is flanked with chapels and elaborately painted. The frieze of 'putti' and foliage is by *Giralamo da Corpi* (ca. 1550). In the 1st Chapel on the left are frescoes by *Garofalo*, the *Kiss of Judas*, with the donors. A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy. — A simple slab outside, to the right of the entrance, commemorates *Giambattista Pigna*, the secretary of *Alphonso II.* and alleged rival of *Tasso*.

The *Casa Romai* (Pl. E, 5), *Via Savonarola* 18 bis, decorated in the interior with terracotta ornamentation and frescoes of the school of *Dossio Dossi*, affords a good idea of an aristocratic residence of the Renaissance period.

In the choir of the church of *Corpus Domini* (Pl. E, 6; adm. by special permission only) are the tombs of *Alphonso I.* and *Lucrezia Borgia*, *Isabella d'Este* (p. 236), *Duke Hercules II.*, and his daughters *Lucrezia* and *Eleonora*.

*SANTA MARIA IN VADO* (Pl. F, 6), one of the oldest churches at Ferrara, but altered in the early-Renaissance style after 1496 by *Biagio Rossetti* and *Bartolomeo Tristani* according to plans by *Ercole Grandi*, consists of a nave and aisles, with a flat ceiling resting on ten columns, and surmounted by a dome. It contains fine frescoes by *Carlo Bononi*.

At No. 23, *Strada della Scandiana*, is the *Palazzo Schifanoja* (Pl. F, 6), once a chateau of the *Este* family, and now the property of the town. It was begun by *Alberto d'Este* in 1391, and completed under *Borso* by *Pietro Benvenuti* in 1466-69. Over the handsome portal is the unicorn from *Borso's* armorial bearings. In 1898 the palazzo was fitted up as the *Museo Schifanoja*, for the municipal collection of antiquities.

The PRINCIPAL SALOON (1st floor) contains some celebrated frescoes, painted about 1470. Only seven of the original twelve scenes are

preserved and these are much damaged. The finest are on the E. wall, opposite the entrance. In the upper row are the gods of the months in triumphal chariots and allegorical representations of the months. These and the signs of the zodiac (in the middle) are by pupils of Cosimo Tura. In the lower row are scenes from the life of Borso and employments of men in the various months, by *Franc. Costa*. — The show-cases contain 31 'Choir Books' from the University Library, 13 dating from 1448, with miniatures by *Giovanni Vannoccio* of Milan, the remainder from 1468; also a MS Bible written by *Matteo d'Alexandria* (1469-76); and an early Paduan printed copy (1476) of the *Decretum Gratiani*, with exquisite miniatures.

The SALA DEGLI STUOCHI (the former vestibule), richly decorated with fine mouldings (frieze and ceiling) by *Dom. di Fazio* of Padua (1487), and an adjoining room contain Egyptian, Greek, Roman, and Christian antiquities, and also a valuable collection of coins. The latter includes 400 Ferrarese coins besides Renaissance medals and plaquettes by *Pisanello*, *Matteo de' Pasti*, *Morrocotti*, *Sperandio*, etc. The Venetian *resari*, or ships' prows, are trophies from the naval battle on the Po in 1509, in which Ariosto, then in the service of Cardinal Hippolytus d'Este, probably took part.

To the S. of Santa Maria in Vado, in the Via Porta d'Amore, is the *Palazzo Costabili* or *Palazzo Calcagnini* (Pl. F, 7), erected for Lodovico il Moro (p. 111), but left uncompleted. Handsome court. On the groundfloor to the left are two rooms with excellent ceiling-frescoes by *Ercole Grandi*: in the first, prophets and sibyls; in the second, scenes from the Old Testament in grisaille.

In the neighbouring Via Formignana, on the S.E. verge of the town, is the elegant little Renaissance church of *La Madonna* (Pl. F, 7), designed by Alb. Schiatti. — Behind it, by a bastion of the same name, rises the *Montagnone* (Pl. G, 7), extolled by Tasso, and now a public promenade.

Outside the Porta Romana (Pl. F, 8; *omn.*, see p. 355), is the church of San Giorgio, where Pope Eugene IV. opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. John Palæologus. This locality being considered unhealthy, the seat of the Council was afterwards transferred to Florence. The church contains the tomb of Bishop Lor. Roverella, by *Ambrogio da Milano* (1475), some of the ornaments executed in the studio of *Ant. Rossellino*. The fine tower was built by *Biagio Rossetti* (1485).

The N. QUARTER, or 'Addizione Erculeae', built by Hercules I. in 1492 et seq., is traversed by two main streets, the *Corso Vittorio Emanuele* and the *Corso di Porta Po* and *di Porta Mars.* At their intersection (Pl. D, E, 3) are situated four handsome palaces, the finest of which are the Renaissance *Palazzo Prosperi*, built about 1500, with a fine portal (Porta de' Leoni) and admirable ornamentation, and the —

*Palazzo de' Diamanti*, so called from the peculiar facets of the stones with which the building is covered, a handsome early-Renaissance structure, erected for Sigismondo d'Este by *Biagio Rossetti* in 1492, though not completed until 1567. It contains the *Ateneo Civico* and the important *Civico Picture Gallery*, most of the work in which belong to the *School of Ferrara*; for Garofalo, see p. 2

(Open daily 10-4, on Sun. & holidays 12-4, 1/2 fr.; entrance to the left in the court.)

I Room To the right of the entrance, 3. *Scenes Sacras* (not *Palme Fieschi*), The Tribute Money (retouched), 18. *Pinetti* (master of Garofalo), St. Paul, a fresco. — II Room 11, 12. *Pinetti*, Annunciation; 13. *Pellegrino* *Simoni* (not *San Costo*), Madonna enthroned, with SS. Gemilian and Jerome (1500); 14. *Garofalo* (?), St. Sebastian (1513). — III Room (r) opposite the window, 7, 8. *Costa* *Ferr* (not *Pinetti* *Costa*), two round pictures with scenes from the life of St. Marcellus; 15. *Bruci* *Grandi* (?), Adoration of the Child; 16. *Ferr* (?), St. Jerome; 7. *Garofalo*, Adoration of the Magi (in the artist's later style, 1549). — We now return through the second room to the IV. Room 4. *Garofalo*, The Old and New Testament, an allegorical fresco from Sant' Andrea. — V Room 2. *Grandi* (?), Pieta. — VI Room 3. *Dosso Dossi*, St. John the Evangelist in Palmes; *Garofalo*, 4. *Madonna del Pilastro*, 5. Raising of Lazarus (1522), 6. Adoration of the Child (1513, a work of his middle period in Costa's manner, here attributed to Ortolano); 7. Adoration of the Magi, with a coronation (*garofalo*) painted in the foreground by way of signature (1537); 8. *Los* *Massotto*, Adoration of the Child, with SS. Benedict and Albericus (the only picture by this master with large figures); 12. *Garofalo*, Christ on the Mount of Olives. — VII Room 5. *Guarino*, Descent of St. Marcellus; 9. *Garofalo*, Madonna among clouds, with SS. Jerome and Francis of Assisi and donors below (one of the finest pictures by this master, 1514); 10. *Pinetti*, *Garofalo*, Death of Mary (1500); 11. *Grandi* (?), Martyrdom of St. Sebastian; *Garofalo*, 15. Slaying of the Innocents (1519), 16. Flight into Egypt. 20. *San Niccolò* de Tolentino celebrating mass. — VIII Room 1. *Dosso Dossi*, Annunciation; 2. *Pinetti* *Ferr* (?), Assumption of St. Mary of Egypt; 4. *Pinetti*, St. Andrew. — IX Room Rear wall, 18. *Dosso Dossi*, Altar-piece in six parts, Madonna enthroned with SS. Augustine and Sebastian on the left, and SS. Ambrose and George on the right, above the Resurrection, one of the master's finest works (ruined by retouching); *Garofalo*, 4. Miraculous resuscitation on the finding of the Cross (1525), 5. *Madonna del Riposo* (1525). — X XIII. Rooms (to the right of the entrance): Unimportant pictures (chiefly modern).

In the *Corno di Porta Po*, a little farther to the W., is the church of San Benedetto (Pl. O, 2, 3), begun in 1496 and finished about 1550 by *Giambattista* and *Alberto Trisani*, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting of the nave is interrupted by domes. By the 3rd altar on the left *Carlo Bononi*, Christ in glory, with nine Benedictine saints. The left transept contains some good paintings by *Severacchino*. The old monastery, now a barrack (keys at the Palazzo Comunale, not always quickly obtained), is adorned with frescoes by *Severacchino* and *Dosso Dossi* (?), that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

The simple House of Ariosto (Pl. C, D, 2), which he erected for himself after 1526 and in which he died in 1603, Via dell' Ariosto No. 57, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non  
Sordida, parva mea sed tamen cura domus'.

A few reminiscences of Ariosto are shown in the interior.

A Statue of Ariosto by *Francesco Vidoni*, on a lofty column in the *Ums* Ariostea (Pl. E, F, 3), was placed there in 1883. The column

was originally intended for a monument to Hercules I., and in 1810-14 bore a statue of Napoleon. On the S. side of the piazza is the *Pal. Zuffi*, and on the W. side the *Pal. Berlinghieri*, the latter with a fine colonnaded court.

The church of *San Cristoforo* (Pl. E, F, 2; adm. Sun. & Thurs. only, free), in the *Campo Santo*, formerly a Carthusian monastery, is a handsome Renaissance building (1498-1553). The cemetery contains a bust of the art-historian Count Leopoldo Cicognara (1776-1834) by Canova, and several tasteful modern monuments by Tenerani, Tadolini, Bartolini, and others.

The church of *Santa Maria della Rosa* (Pl. C, D, 3), in the *Via degli Armari*, contains (1st chapel to the left) a Pieth, with eight painted terracotta figures, by Guido Mazzoni (p. 356).

The *Chiesa del Gesù* (Pl. D, E, 4) possesses a good painting by Gina Maria Crespi (2nd altar on the right), representing the Swoon of St. Stanislaus. Beneath the choir-gallery is the handsome tomb of Barbara d'Austria (d. 1572), second wife of Alphonse II. — Close by is the *Palazzo Crispi* (Pl. D, 4), a dignified late-Renaissance building by Girol. da Carpi (?).

The HOSPITAL OF ST. ANNA (Pl. D, E, 4) is interesting as the place where Tasso was kept in confinement from 1579 to 1586, by order of Alphonse II., on account of his mental alienation. A cell is shown in which he is said to have been incarcerated, with the names of Byron, Lamartine, and other poets written on the walls. — Adjoining the hospital is the *Casino dei Negozianti*, formerly *Pal. Roverella*, erected in 1506, with an elegant early-Renaissance facade.

At the end of the *Corso della Giovecca*, to the right, stands the *Palazzina* (now a smith's forge), a garden-pavilion, retaining traces of decorative paintings of the school of Dosso Dossi (1559).

A STRAM TRAMWAY runs from Ferrara to the little town of (30½ M.) Codigoro, traversing the delta of the Po, which has recently been drained and largely reclaimed for agriculture. On the old road from Ravenna to Venice, 16½ M. from Codigoro, lies the once famous *Badia di Pomposa*, abandoned in the middle ages on account of the malaria. The Forasteria and some others of the conventual buildings are still standing. The church, an edifice of the 10th (?) cent., in the style of the early-Christian basilicas has a fine old mosaic pavement and frescoes by painters of the school of Rimini (14th cent.). The campanile is in good preservation.

A HIGHROAD unites Ferrara with Comacchio, an old town on the Lagoon and chief place in the *Vall di Comacchio*, which abounds in oaks. The road goes on to the seaport of (20½ M.) *Magnavacca*.

FROM FERRARA TO RAVENNA, 46½ M., railway in 2-2½ hrs. (fares 8 fr. 60, 6 fr. 15, 3 fr. 90 c.). The district traversed is monotonous, with few villages. 10½ M. *Montesanto*; 15 M. *Portomaggiore*, the junction of a branch viâ Budrio to (29½ M.) Bologna; 21½ M. *Argenta*. The  *Reno* (p. 340) is crossed. 26½ M. *Lavagnola* (junction for Lugo, p. 384); 34½ M. *Alfonstina*. — 46½ M. *Ravenna*, see p. 384.

Railway from Ferrara to *Senigallia*, see p. 241.



## 61. Bologna.

**Main Railway Station** (Pl. E, 1), \**Rail Restaurant*, D incl wine 5/2 fr; outside the *Porta Galliera* for the lines Milan Bologna Firenze (R.R. 45, 50), Modena Mantua-Vercelli (R. 25), Ferrara Padua-Venice (R.R. 42, 55), Castelfrangente-Ravenna (R. 53) and Castelfrangente-Ferrara-Florence (R. 54). Town office in the Palazzo Comunale (p. 300). **Plaza del Nettuno** — *Secondary Station* outside the *Porta San Vitale* (Pl. E, 3), for the branch-line to Budrio and Portomaggiore (p. 301).

**Hotels.** \**Grand Hotel Dora* (Pl. e, C, 4), to the Palazzo Malvezzi, Via Ugo Bassi 22, an old established house, with lift and steam heating, R. 5/2-8, D. 1 1/2-4 1/2, 3/4, D. 5, pens. 10-12, omnibus 1 fr. \**Hotel d'Italia* (Pl. 4, D, 4), in the Palazzo Hotel, cor. of Via Ugo Bassi and Via Pietrafitta, with lift, R. from 4, D. 1 1/2-4 1/2, 3/4, D. 4 1/2, omni. 1 fr., both of the first class — *Palazzina* (Pl. e, D, 4), Via Ugo Bassi 7, R. 3-5, D. 1, 4 1/2, D. 3 1/2 fr. (both include wine), omni. 1 1/2 fr. (visited by Lord Byron, according to an inscription), \**Grande Italia* (Pl. f, E, 4) Via Biscioni 4, with frequented restaurant, R. 3-5 fr., omni. 50 c., Italian, *Alca Focchettieri* (Pl. e, E, 2) Via dell'Indipendenza 55, R. from 2 1/2 fr. — *Less pretensions* *Alca San Marco* (Pl. i, E, 2) Via dell'Indipendenza 60, *Commercio* (Pl. i, E, 4), Via degli Orefici 3, *Alca Roma* (Pl. h, D, 5), Via d'Angelo 13, *Quattro Palazzina* (Pl. g, E, 4), *Tor Ra* (Pl. b, E, 4), both in the Via Biscioni; *Tor Zoccorva*, Via della Canopa 3 (Pl. E, 4), with a frequented trattoria, R. 1 1/2-3 fr., quite unpretending.

**Cafes.** *Central Piazza del Nettuno* (cor. of Via Ugo Bassi and Via dell'Indipendenza) much frequented in the evening; *della Senna*, Via Porta 14, *Galvani*, Piazza Galvani, *Caffè del Corso*, Via Santo Stefano 13. — *Confectionery Majani*, Via Ugo Bassi.

**Restaurants.** At the hotels, also *Restaurants d'été* (see below). Via dell'Indipendenza 55, *Restaurant Firenze*, same street No. 10, moderate, *Caffè delle Scienze*, C. del Corso see above.

**Beer** comp. p. 100. *Stevens Restaurant*, at the Alb. del Commercio, Via degli Orefici 3, *Stevens Refreshment* with good restaurant, open air establishment in summer outside the P. via d'Angelo.

**Post Office** (Pl. 30, D, 4) in the Palazzo Comunale, Piazza del Nettuno — **Telegraph Office** (Pl. 31, D, 4), on the groundfloor of the Palazzo Comunale, entrance, Via Ugo Bassi 2.

**Cabs.** For drive, within the town, 1/2 fr.; first 1/2 hr. 1 fr., each following 1/2 hr. 2/3 fr.; to or from the station 1 fr.; small articles of baggage 20 c., trunk 30 c. To the *Giardini Margherita* and the *Campo Santo* 3 fr. per hour, to the *Madonna di San Luca* 2 1/2 fr. Between 10 p.m. (in winter 8 p.m.) and 6 (or 6) a.m. 30 c. more in each case.

**Tramway** from the Piazza del Nettuno and the Piazza Vittorio Emanuele (Pl. E, 4, 5) to the Railway Station and all the principal townships (comp. the Plan), fare 10 c., with *correspondence* (*biglietto di corrispondenza*) 15 c. Another line runs to the *Cervino* (p. 301).

**Steam Tramways.** 1 From the Piazza Maggiore (Pl. C, 4), by the *Porta Salaria* to (1st class 10 c., 2nd class 15 c.) and to (Pl. e, E) *Castelfrangente* both at the foot of the *Madonna di S. Luca* (p. 301), and to *Sassano* and (2nd class) *Fagnola* (p. 302). — 2 From a point about 100 yds. outside the *Porta Galliera* (Pl. E, 1) to the *R* to (1st class 10 c., 2nd class 15 c.) *Stato di Canto* whence there is a diligence to *Canto*, comp. p. 301. — 3 To the *R* to (2nd class) *Malabarbo* — *Electric Tramway* to *San Felice sul Panaro* (p. 302).

**Baths.** *Villa Rea* (Cassa di Salute), outside the *Porta Castellana*, *Bagni di Santa Lucia*, Via Castiglione 45, *Bagni del Reno*, Via S. Felice 14.

**Theatres.** *Teatro Comunale* (Pl. 30, F, 4) Via Lamberti 10, erected by Bibbiena in 1736-38, performances usually in late autumn only; *F. Comunale* (Pl. 31, F, 5), Via Mantova 2, established in 1814 in the former church of the *Carmelitani*; *F. del Corso* (Pl. 32, F, 5), Via Santo Stefano 31, *F. Dora* (Pl. 33, F, 6), Via Castiglione 42. *Eden Music Hall* (Pl. E, 1), Via dell'Indipendenza 55.

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# BOLOGNA.

## Chiese.

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|------------------------------|----------|
| 1. S. Apollonia              | GI. 1.   |
| 2. S. Bartolomeo di Reno     | C. 3.    |
| 3. S. Benedetto              | E. 2.    |
| 4. S. Cecilia                | F. 4.    |
| 5. S. Maria delle Murtelle   | C. 6.    |
| 6. S. Cristina               | E. 8.    |
| 7. S. Donato                 | F. 4.    |
| 8. S. Giorgio                | D. 3.    |
| 9. S. S. Giuseppe ed Ignazio | F. 7.    |
| 10. S. Gregorio              | D. 4.    |
| 11. S. Isola                 | R. C. 5. |
| 12. S. Leonardo              | R. 4.    |
| 13. Madonna di Galliera      | D. E. 4. |
| 14. S. Maria maggiore        | D. 3.    |
| 15. " della Pista            | R. 4.    |
| 16. " (Mendicanti)           |          |
| 17. " della Purificazione    | F. 3.    |
| 18. " (Mancarella)           |          |
| 19. " della Vita             | E. 5.    |
| 20. S. Mattia                | C. 5.    |
| 21. S. Niccolò di S. Felice  | C. 4.    |
| 22. S. Paolo                 | D. 5.    |
| 23. S. Rocco                 | A. 4.    |
| 24. S. Salvatore             | D. 5.    |
| 25. S. S. Vitale ed Agricola | G. 4.    |

## Edifici pubblici.

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|------------------------|-------|
| 26. Banca d'Italia     | E. 5. |
| 27. Cassa di Risparmio | E. 5. |
| 28. Liceo Rossetti     | F. 4. |
| 29. Museo civico       | E. 5. |
| 30. Palazzo Argus      | F. 4. |
| 31. " "                | E. 4. |
| 32. " "                | D. 4. |
| 33. " "                | D. 4. |
| 34. " "                | F. 4. |
| 35. " "                | F. 4. |
| 36. " "                | F. 3. |
| 37. " "                | G. 6. |
| 38. " "                | G. 7. |
| 39. " "                | E. 5. |
| 40. " "                | E. 5. |



Open-air Concert every Sunday, 1.30-3 p.m., in the Piazza Galvani, at the back of S. Petronio; in summer in the Giardini Margherita (p. 323).

The *Gioco del Pallone*, or ball-game, in the *Arco del Pallone* (Pl. 65; H. F. 2), in July-Sept. only, is well worth seeing (charge for admission; comp. the bills).

Bookellers. *Mos. Zanichelli*, in the *Portico del Pavaglione* (p. 310), under the arcade of the *Via dell'Archiginnasio*; *Libreria Treves*, *Via Forini*. — *Art Dealers*, *Agostini*, *Via Barberia*. — *Photographers*, *Poggi*, *Via d'Azeglio* 18; at the *Colonna*, in the *Pavaglione*. — *Newspapers*. *Il Resto del Carlino*, *La Gazzetta dell'Emilia*.

Physicians: *Dr. G. Calzavara*, *Via Guastavini* 28.

Shops. The best are in the *Portico del Pavaglione*, *Via dell'Archiginnasio*, and in the *Via Risoli*, *Via Ugo Bassi*, etc. — At the *Arco Galvani*, *Via Ugo Bassi* 21, local work of all kinds is sold, specialties being drawn linen and cinquecento jewellery work. The establishment is managed by a committee of the leading people of the town. — Specialities of Bologna are *Tortellini*, also *Tortelloni* or *Cappellacci* (rolled manaroni filled with meat, for soup) and *Salsicci* or *Mortadella* (Bologna sausage). Bologna soap and liqueurs (*Grappa*) are also esteemed.

U. S. Consular Agent, *Cas. Dr. Carlo Gordini*, *Via Barberia* 7.

English Church Service in the *Hôtel Brera* from March to May and from the end of Sept. to the end of November. — Italian Protestant Church, *Via Castiglione* 10 (first floor); service at 10.30 a.m.

Church Festivals. On the Sat. before Ascension Day the picture of the Madonna di San Luca (p. 331) is carried in solemn procession to the cathedral of San Pietro, and on the following Wed. to San Petronio. On Ascension Day it is brought back in similar style to its ordinary resting-place. — The *Festa dell'Addobbio*, with processions of children, takes place in the various parish churches on the 2nd, 3rd, and 4th Sun. of June.

Collections, etc. The principal churches, with the exception by San Domenico (p. 370), are open all day.

*Biblioteca Comunale* (p. 323), daily except Sun. 9-5, 30 c.

*Museo Civico* (p. 323), week days 9-4 (Nov. March 10-3), 1 fr.; Sun. & holidays 10-2, free.

*Museo di San Petronio* (p. 327), daily 10-3, 25 c.

*Picture Gallery (Reale Pinacoteca)*: p. 370, week days 9-3 (April-Oct. 9-4), 1 fr.; Sun. & holidays 11-2, free.

*University Library (Biblioteca Universitaria)*, p. 376, week-days 10-2.

Principal Attractions (1½-2 days). 1st day: *Piazza del Nettuno* and *Piazza Vitt. Emanuele* (p. 325), *S. Petronio* (p. 323), *S. Domenico* (p. 370), *S. Giovanni in Monte* (p. 378), *S. Stefano* (p. 373), *Monastero* (p. 372), *Museo Civico* (p. 323); in the afternoon, excursion to S. Michele in Bosco (p. 320) or to the Madonna di S. Luca (p. 331). — 2nd Day: *S. Giacomo Maggiore* (p. 375), *S. Cecilia* (p. 376), *Picture Gallery* (p. 370). If time remains, the *Palazzo Reale* (p. 371), *Fava* (p. 377), and *Sanpietro* (p. 376), may be visited and some time devoted to the *Giardini Margherita* (p. 323) or the *Carlino* (p. 321).

Bologna (165 ft.), with 147,898 inhab., one of the most ancient & important towns in Italy, the capital of the Emilia, and a strong town, is situated in a fertile plain at the base of the Apennines, between the Reno (p. 340), the Aposa, and the Secchia. It possesses venerable and celebrated university, whence the inscription on its gates 'Bononia docet', and is the seat of an archbishop and the quarters of the 6th army corps. The usually long and narrow streets with arcades on both sides, the numerous old palaces, and venerable churches surmounted by quaint-looking towers, all testimony to the peculiar character and at the same time to the prosperity of Bologna. The mean annual temperature is 2° Fahr.

lower than that of Florence. Drinking-water is brought to the town by the aqueduct mentioned at p. 392.

The town was perhaps founded by the Ligurians and afterwards occupied by the Umbrians (ca. 600 B.C.) and the Etruscans (ca. 400 B.C.), who named it *Patuna*. It was afterwards conquered by the Gallic Etr., and by them called *Bononia*. In the Punic War it supported the cause of Hannibal, after which, B.C. 189, it was converted into a Roman colony, a little before Parma and Nola (Nepesin), by the consul C. Lentius, and as such was a place of very great importance. It afterwards belonged to the Greek Byzantines, and then to the Lombards and Franks. In 1112 Emp. Henry V. constituted Bologna a free town (whence its motto *Libertas*). The University, said to have been originally founded by Theodorus the Greek (425), acquired a European reputation as a *School of Jurisprudence*, under Irnerius, who introduced the study of Roman law about 1100, and his successors, the 'Glossators'. Students streamed to it not only from all parts of Italy but also from the countries of the North. In the 13th cent. their number was generally 3-4000 and in 1282 it is said to have attained to nearly 10,000. The study of medicine and philosophy was introduced at a later period, and a theological faculty was established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 15th cent., and galvanism was discovered here by Luigi Galvani in 1780. It is a remarkable fact that the university of Bologna has numbered women among its professors. Thus, in the 15th cent. *Beatrice d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures, at a subsequent period *Laura Bassi* (d. 1776, mathematics and physical sciences), *Mina Muscati* (d. 1778, anatomy), and more recently (1794-1817) *Clotilde Farnese* (Greek). The university, unlike the university of Padua, exercised little influence on the development of art.

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, as a member of the league of Lombard cities it espoused the cause of the latter in 1157, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, King Enzo, son of the Emperor, was captured by the Bolognese, who kept him in confinement for the rest of his life (30 years, p. 400). The possession of Bologna was energetically disputed in the 14th cent. by the Popes of Bologna, the Visconti of Milan and the popes, but in 1402 the powerful family of the Bentivoglio succeeded in making themselves masters of the city. Prolonged feuds with the popes followed, until in 1506 Pope Julius II. incorporated Bologna with the States of the Church. In 1540 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1528, 1580, and 1582 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1567. In 1796 Bologna was annexed to the 'Cisalpine Republic' by Napoleon, in 1815 it again became subject to the States of the Church, in 1841 and 1848 revolutions broke out, and in 1860 the town finally united itself to the Kingdom of Italy.

In the History of Art Bologna did not attain to any distinction till a comparatively late period. In the Gothic era it at length became ambitious of possessing within its walls the largest church in Italy. To this ambition it was indebted for San Petronio which, had it been completed, would have surpassed in size all the other cathedrals in Italy. Unfortunately, however, it remained a tower and gave rise to innumerable disputes. The Renaissance style is abundantly represented here. The Palazzo Sestini, constructed of brick, with three ground floor openings in arched towards the street, impart a peculiar charm to the town. Baldassare Peruzzi (1481-1536), the famous Florentine architect, lived for a considerable time in Bologna.

Bolognese was chiefly practised by foreign masters. Thus, as early as about 1257 Arnolfo Pisano (p. 400) and his pupils were engaged to embellish the tomb of San Domenico; the outside on the principal portal of

San Petronio were executed by *Junco della Quercia* (1393-1400) of Giano, one of the founders of Renaissance sculpture. A little later the most prominent sculpture were Southern Italian. *Strozzelli dell'Arte* (c. 1400), of Bari, and *Filippino* (c. 1400). Michael Angelo worked here more than once. In 1494, when a fugitive from Florence shortly before the banishment of the Medici, he found occupation in the church of S. Domenico, and in 1505-6 he executed the bronze statue of Pope Julius II. for the facade of S. Petronio (p. 100). Of the other Renaissance masters who are well represented at Bologna *Alfonso Lombardi* or properly *Giambologna* of Lucca (1563-1608), holds the highest rank; he was the son of a native of Lucca who emigrated to Ferrara in 1508. Bologna was also the birthplace of *Properzia de' Sordi* (1490-1520), one of the few women who have devoted themselves to sculpture.

In the province of Ferrara we are struck by Bologna's close connection with the School of Ferrara, due probably to the death of important native masters (comp. p. 225). The best Bolognese master who attained more than a local reputation was *Francesco Francia* (1490-1517), the goldsmith who owed much to Lorenzo Costa of Ferrara. In the devotion and gracefulness of his female figures he almost rivals Perugino, as well as in the portraits. Francia, like Costa, must be judged by his own paintings in S. Giacomo Maggiore & Giovanni in Monte, Pignatelli, not by his cartoons, in which both are far inferior to their Florentine contemporaries. *Alfonso* (p. 100) of Francia is mentioned at Urbino, as Raphael's first master. With Francesco's son *Giuseppe Francia*, for a time influenced by the Venetian school, begins a period of decline, which was not arrested even by Raphael's influence, represented in Bologna by *Barth. Ramazzotti*, nicknamed *Ramazzotti* (c. 1542), and *Tommaso da Modena* (1544-1580). Bologna attained its greatest importance at the close of the 16th century. The mannerism into which Italian painting had gradually lapsed was resisted by the *Accademia*, whose style was mainly introduced by *Leandro Corbelli* (1590-1619). In teaching at his academy he inculcated a thorough mastery of the elements of art, a comprehensive education, and a careful study of the great masters. The school was afterwards carried on by his cousin *Agostino* (1608-1621) and *Antonio Corbelli* (1600-1620), the last of whom in particular possessed a refined sense of colour developed by the study of Correggio. To this school belonged also *Guido Reni* (1575-1642), *Domenico Donato Scamozzi* (1601-1641), *Alessandro Farnese* (1577-1643), *Guariento* (p. 104), and *Francesco Albani* (1578-1616), who exercised a great influence on Italian art in the 17th cent. and effected a temporary revival of good taste. They afterwards came into collision with the naturalists, chiefly at Rome and Naples, but at Bologna their way was undisputed.

The centre of the town is occupied by the *PIAZZA VITTORIO EMANUELE* (Pl. B. 4, 5), formerly *Piazza Maggiore*, and the *PIAZZA DEL NOTTURNO* (Pl. B. 4), which lie at right angles to one another and together form one of the most interesting town-squares in Italy. In the Piazza Vittorio Emanuele rises an *Equestrian Statue* of Victor Emmanuel II, in bronze, by *Monteverde*, erected in 1888. The king is represented in the act of leading the Sardinian troops at the battle of Solferino (p. 199). The Piazza del Notturno is adorned with a *Fountain* by *Giov. da Bologna* (*Jean Boulogne*, see p. 444), one of the most effective works of the late Renaissance, erected in 1664-66 from the design of *Tomaso Laureati* of Palermo, with a bronze statue of Neptune (over 8 ft. high) and 'putti' and sirens upon dolphins. — To the W. is situated the —

*Palazzo Comunale* (Pl. D. 4, 5), begun about 1246, largely rebuilt in 1425-28 by *Fioravante Fioravanti* after a fire, and restored in 1826-27. The clock-tower dates from 1444. The bronze statue of Pope Gregory XIII (*Buencompagni* of Bologna), over the main

entrance, is by Mengoni (1580). Above, to the left, is a relief of the Madonna (formerly gilded) by Niccolò dell' Arca (1478).

A wide staircase, ascribed to Bramante, ascends from the N.W. angle of the anterior court to the first floor. The Hercules Room here contains a sitting figure of Hercules (in plaster) by Alf. Lombardi and a faded fresco by Franc. Promis (1505), representing the Madonna del Terremoto (the Madonna in clouds above the city of Bologna) — On the second floor is the Sala Farnese, with frescoes by Carlo Cignani.

Opposite, on the E. side of the Piazza del Nettuno, is the Palazzo del Podestà (Pl. 29; E. 4), now the town hall, of 1201, but practically rebuilt in the early-Renaissance style in 1492-94. The great hall, in which the conclave for the election of Pope John XXIII. was held in 1410, is called *Sala del Re Enzo*, after the young and poetically-gifted King Enzo, who was kept a prisoner by the Bolognese from 1249 to 1272 in one of the neighbouring houses. Enzo was solaced by his attachment to the beautiful Lucia Visdugola, from whom the Bentivoglio family is descended. — The adjoining *Portico de' Banchi*, erected in 1400, rebuilt by Vignola in 1502, and restored in 1888, is used for shops.

The church of SANTA MARIA DELLA VITA (Pl. 17; E. 5), in the Via Clavature, was rebuilt in 1608 by G. B. Serpenti. It contains an oratory, to the right of the choir, in which is a Pieta, a terracotta group by Nic. dell' Arca (1408), and, in an upper room, to the left, is a Death of the Virgin, a terracotta group by Alfonso Lombardi (1519).

In the Via della Asca, on the left (No. 26), is the Palazzo Montpensier (1608); and on the right (No. 5), the Palazzo Marsiconi (Pl. D. 4), erected by Dom. Tibaldi (?), and containing some frescoes by Lod. Carracci and Guido Reni. — The neighbouring church of San Salvatore (Pl. 21; D. 5) was rebuilt in the baroque style by Magnani in 1805-25. 1st chapel to the left, *Gerefaie*, Zacharias, St. John, and saints; 3rd chapel (l.) *Incarnatio de Amore*, Christ and four saints; left transept, *Florini*, Nativity.

In the S.E. angle of the Piazza Vittorio Emanuele we observe the unfinished façade of —

\*San Petronio (Pl. E. 5), the largest church in the town and dedicated to its patron-saint, begun in emulation of the cathedral of Florence in the Gothic style in 1390 from a design by Antonio Vincenzi, but never completed (comp. pp. 364, 452). The building was planned as a cruciform basilica, with double aisles to both nave and choir, and an octagonal dome rising above the centre between four towers was to be erected. The projected length was upwards of 700 ft., that of the transept 480 ft., while the dome was to be 500 ft. high. Only the nave and aisles as far as the transept were completed, and they are now terminated by a wall and an apse of the breadth of the nave. Length 384 ft., breadth 157 ft. The nave is 132 ft. high and 47 ft. broad, its pointed vaulting, made quadripartite by Girol. Rinaldi in 1628-54 (?), is borne by twelve pillars. The aisles, lower and about half as broad, are flanked with still lower chapels. Below the vaulting of the nave are small round windows.

Of the Façade only the lower portion has been completed (ca. 1556), after a drawing by Dom. da Verignana (1518). The \*Sculptures of the principal entrance are by Jacopo della Quercia (1425-

38): on the pilasters in front, scenes from Genesis, above the door, Life of Christ, in the pediment, Madonna with St. Petronius and Ambrosius, also statues of prophets. The sculptures of the side-doors are by Tribolo (1528) and others.

Over the principal entrance a bronze statue of Pope Julius II with the keys and a sword in his left hand, by Michael Angelo (p. 100), was placed in 1503, but it was destroyed by the populace three years later, and sold as old metal to the Duke of Ferrara, who used it in casting a piece of ordnance ('Giallino').

The interior, which is far superior to that of the Duomo at Florence in its beautiful proportions and abundant overhead lighting, is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries — **RIGHT AISLE.** 1st Chapel: altar-piece (God the Father with angels) by Ottaviano Pizzani (1518, the master's earliest work); 2nd Chapel: 21 figures of the year 1417; 3rd Chapel: Fine stained glass by Jacopo di Cim (15th cent.); 4th Chapel: altar-piece, St. Jerome by an imitator of Piero Cosimo; 5th Chapel: good inlaid stalls by Fra Raffaele da Brescia; 6th Chapel (di Sant'Antonio): Statue of the saint, an early work of Benvenuto and the eight miracles wrought by him, in grisaille, by Giuliano da Forlino; fine stained glass from designs by Pellegrino Pisside; 11th Chapel: Assumption of Mary, a high relief by Tribolo; the two angels by his pupil Prospero da Bressa; opposite to it is a Pietà by Francesco Caspari (recently repainted).

Under the canopy of the Canon, Charles V. was crowned emperor by Pope Clement VII. on 28th Feb., 1530, this being the last occasion on which a German emperor was crowned in Italy. Charles had previously, with his own hands, placed the iron crown (p. 147) on his head in the Palazzo Comunale.

**LEFT AISLE.** The Cappella Baccocchi (3th from the altar) contains the monument of Princess Elisa Baccocchi (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband Felix, opposite to it, that of three of her children, by the two Pisanis. Over the altar a Madonna by Lorenzo Costa (1497), by whom the fine stained glass windows were also designed. By the pillar to the right of the chapel is the tomb of Bishop Cos. Basel, by Vincenzo Caspari (ca. 1600). 7th Chapel: Altar-piece, Martyrdom of St. Sebastian and Annunciation by an imitator of Piero Cosimo, to whom also are ascribed the Twelve Apostles on the side walls. Fine carved stalls by Ottavio da Marengo (1604). Pavement of glazed tiles from Faenza (1497). The 8th Chapel, the oldest in the church, consecrated in 1392, contains fragments of the beginning of the 12th cent. Paradise and Hell to the left, swelling Deeds a poem, altar with sculptures in marble, and stained glass by Jacopo di Cim (7), also worthy of note. Between this and the 9th chapel are a 15th cent. fresco of St. Christopher and two clocks manufactured by Perugini in 1736, one of which gives the solar, the other the mean time. On the pavement of this aisle is the meridian line drawn by the astronomer Gian Domenico Cassini in 1693 and renewed by Alessandro Sestini in 1776.

The small Museo di San Petronio, in the former *Attardieria* (workshop), at the end of the N. aisle, also deserves a visit (adm., see p. 100), catalogues, 1888, 25 s.) — **Room I.** On the walls, fifty designs and sketches for the façade, by Bald. Peruzzi, Giulio Romano, Vasari, Palladio, and other masters of the 16-17th cent.; also two copies (Nos. 7 & 8) of the design by Don de Varignano. Over the fireplace (di Marco Sappi) a Madonna and Saints. — **Room II.** contains the relics of the church treasury plundered by the French in 1798. In Case 1 are vestments of the 17-18th centuries. In Case 2 are shrines and other church vessels of the 13-18th cent., including an ivory reliquary of St. Laurence (14th cent.; No. 37) a large ivory reliquary (No. 40, 7½ ft. high), adorned with lapis lazuli and other costly stones and with figures in bronze gilt (17-18th cent.), and a pat. with the death of St. Sebastian (16th cent.; No. 60). The lower part of Case 3



contains the choir-bench of S. Petronio, made in 1430-1444. In the centre, 14th. Silver crucifix (10-16th cent.); 61. Wooden model of the church, by *Andrea Bontempelli* (1814).

To the S E lies the "Museo Civico (Pl. 77, B. 5), in the Palazzo Galeati, Via dell' Archiginnasio 2. Entrance under the arcade of the *Portico della Morte*. Adm., see p 303, catalogue only for the Egyptian antiquities (1896, 10 fr) and for the Vases (1900, 20 fr).

We pass through the *Vestibolo*, containing a few Roman monuments and two busts from the *Curia* (to the right, the *Usher-office*), and enter the tastefully restored *Colonnaded Court* of the old *Opedale della Morte* (1450) in which the ancient and medieval inscriptions are preserved. — At the S E angle to the entrance to (R IV) the *Museo del Risorgimento*, with commemorations of the Papalistic wars and the Italian War of Independence (uniforms of Garibaldi). In the centre, weapons belonging to *Morri*. A small room (No. VI), in the corner to the left, contains Roman remains found in Bologna. — In a second court one terracotta ornaments of the 14-16th centuries.

The *Civica Floor* contains first the *Museo d'Antichità* (director, *Prof. Arslan*). Room I (r): *Relics* of the primitive dwellers in caves and lake-villages in the province of Bologna, consisting of implements of flint and bone, bones showing marks of sewing, earthenware, etc. Adjacent is a room chiefly containing antiquities found in other provinces of Italy and in foreign countries. — We pass through Room II into Rooms III-V, containing Egyptian antiquities, in Room III, statue in the centre a limestone statue of a kneeling youth. Room IV: *Stummies* and *crumpling* of fine statues of gods to bronze wood and enamel. Room V: *Limestone* reliefs with scenes from domestic life, *brass* statues of King *Sakhar* (about 2200 B.C.), papyrus leaves, and (in the centre cabinet, upper shelf) two gilded masks with the cartouches of King *Ramesses III* (18th cent. B.C.). — Room VI: *Greek-Roman* antiquities. In the middle: *A*, Head of *Athena* (without helmet) of the time of *Phidias*, an admirably preserved copy of a bronze original; *B*, Antique gold ornaments, silver vessels, above, *fighting* vase (the second from the left especially noteworthy), *Attic* lekythi with designs on a white ground; *C*, Glass vessels, *Attic* vases; *D*, Greek portrait head, bearded (damaged); in the wall-dome *E*, terracottas, *F*, *G*, Greek and *Italic* vases. By the window-wall (right) *H*, *H*, *Sculptures*, the best (with under *H*) being a Greek tomb relief of a woman standing, and the fragment of a relief, bearing a *man* *G* and a head. — Room VII: *Less important Roman* sculptures. — Room VIII (*Monumenti Italiani*, *Etruschi*): *Etruscan* *stucco* *urns* and *terracotta* figures, mirrors, bronze statues, *busts* (*Statues*), etc. By the window wall, black *Vase di bucchero*. In the corner case by the rear-wall: *Stucco* *bronze* helmet, statue of a warrior with a similar helmet; copy of a *stucco* helmet at *Tortona*. The sculptures (*Only* *plundering* a temple, carrying off captives, etc.) are fragments from the pediment of an *Etruscan* temple at *Arezzo* in the *Marathon*. Room IX: *Roman* antiquities. *H*, *bronze* weights, *ankles*, *keys*, *spoons*, *bells*, *tags*; *I*, *lamps*, *glasses*; in the centre, *D*, *lamps*, *Attic* *vases*, *brasses*, *every* *carving* of the *Christian* period.

Room X (*Monumenti della Necropoli Etrusca*) contains the most important objects of the collection, showing an excellent survey of the successive degrees of culture through which the inhabitants of *Volterra* (see p. 314, or *Excursion* passed (see A I) (I, T, and V in the first part of the tour) contain the earliest objects (*Urnas* *Found*) including early *Italic* vases (the oldest with scratched or engraved patterns, those of a later date with stamped ornaments), *brasses*, etc. In B and C are various small ivory articles, which indicate intercourse with nations beyond the sea. There are still more of these in D, which also contains *Phoenician* *enamelled* *ceramics*. The cases in the rear part of the room illustrate the

*Stronzo* found statues with reliefs, several complete graves, etc., the result of the systematic excavations recently carried on. The earliest finds are by the window wall (and in Room II). In front of the 3rd window, a bronze vessel with a sacrifice and procession, found in the terrace, in front of the 4th window: gold and silver objects (5th cent. B. C.). In B. C. (middle) are vessels of bronze, bone, glass and Greek vases of the 5th cent. (imported like the vases of the 5th cent. in L. M. by the river wall). \*A. Objects found in an Etruscan tomb, including a fine Attic amphora (with design representing Menelaos and Helen) and a beautiful Etruscan bronze candelabrum. In a small room to the right are the contents of some Gallic graves that were discovered below a Roman necropolis, and leaden pipes from a Roman aqueduct (p. 381).

Room XI contains about 14,000 Etruscan bronze articles found in 1871 in a 'tomb' in the Piazza San Francesco.

The following rooms contain the Museo Medievale e Moderno (director, Dr. Prati). Room XII Modern weapons and armour (including a lady's suit of armour), ivory saddle of the beginning of the 14th cent., spur of gilded bronze of the 15th cent., Turkish weapons, etc. — Room XIII Hajjilias were: A Spanish Baroque including a platter with the Madonna arms and the motto *prole in rogo in fortuna*, 17 Jor (Venice 1480) Al Coronation of Charles V (Famena), 12 Myrta (Fam.), 14 Fontaine d'amore (Famena). \*16 Presentation of the Virgin by *Maestro Giorgio* (1480), 16th, 17th Bathing women (Famena), 18 Trophies (16th) (Famena), in the centre: 3 glass, blue vase with the Flight into Egypt and the Adoration of the Magi by *Barbaro da Murano* (16th cent.) glass vessels made for the marriage of Giovanni II Bonavoglio and Giovanna Maria in 1444. On the on vase wall: clay vessels from Pisa, Florence, and Algeria. — Room XIV A and B Etruscan statues ivory articles, etc. C F musical instruments in the centre: 16, 17, ivory reliefs of the early middle ages, combs of the 14th cent., and Roman calendars.

Room XV Sculptures of the 16th and 17th cent., including the tomb of Pietro Geronzi (d. 1603) professor of law and several Jewish tombstones. On the back wall bronze bust of Gregory XIII by *Al Mengoni*, in the middle of the room, 17 Model of Giovanni de' Medici's Baptism (p. 160), 18 F. scale, 19, 20 Models of the Renaissance including portraits of Giuliano de' Medici by *Giorgio*, *Luca de' Medici* and *Luca de' Medici* by *Matteo del Pado* and *Simone Pinocchio* by *Pietro Pado*.

Room XVI Sculptures of the 17th century. By the window wall, bronze statue of Pope Innocent VIII by *Matteo*, a Bologna goldsmith (1604), numerous monuments to Bologna professors, the most noteworthy of which is that of the celebrated jurist Bartol. di Saliceto (d. 1443) by *Andrea de' Pado*. — Room XVII On the walls, medallions, crucifixes and other pieces (16th, 17th). *Matteo* Supra Adoration of the Child: also the shared books. On the window wall: stone mantle of the 14th century. In the centre are old "Gothic" books, among the most interesting of which is (Case C) that of the *warrior* (Barthol. del Trappist or *Barthol. del Trappist*), of 1411 with a view of their workshop near the Porta Bolognese.

The other rooms of the Palazzo Garzanti have been occupied since 1878 by the *Archiginnasio* (entr. via Fabbriani 2).

A few yards to the S. past the busy *Porta di Pungiglione*, with its shops, is the *Archiginnasio Antico* (Pl. B. 5), created as a university in 1602-3 by *Paolo Torricelli* and since the removal of the latter (p. 376) used as a *Biblioteca Comunale* (adm., see p. 303, 100,000 vols and 2700 MSS, also an early work of *Paolo Torricelli*, Crucifixion with saints). The former anatomy lecture-room, built by *Ant. Leoni*, panelled with wood, is worth seeing. The chapel contains frescoes by *Luca Cos.* — In the Piazza Garzanti, in front of the *Archiginnasio*, is a *Statue of Galvani* (1797-98 p. 304), in marble, by *Cassotti*, erected in 1870.

We now proceed to the S. to the **PIAZZA CAVOUR** (Pl. E, 6), which is embellished with gardens and a marble bust of Cavour (1892). The *Banco d'Italia* (Pl. 24; E, 6), by Ant. Cipolla (1865), is situated on the right of this square, and the *Palazzo Guidotti* (Pl. 46), rebuilt by Corr. Monti, on the left. — The Via Garibaldi leads hence to the **PIAZZA GALILEO** (Pl. E, 6), in which rise two columns with statues of St. Dominic and the Madonna and the Gothic tombs of *Rolandino Passiggiari* (d. 1300), the teacher of law, and of *Egidio Foscherari*.

The adjoining church of **San Domenico** (Pl. E, 6; closed 12-2) was erected after 1284 in honour of St. Dominic, who was born in Castile in 1170, and died here in 1221. The façade is unfinished. The interior was completely remodelled by Carlo Franc. Dotti in 1728-31.

Entrance (choir and Cappell). San Domenico opened by a lay-brother. — In the centre of the right aisle CHAPEL OF SAN DOMINICO (restored 1698-1701), containing the tomb of the saint, a "Sarcophagus" (*Arco di San Domenico*) of white marble dating from 1287, with good reliefs from the life of the saint, by Niccolò Pisano and his pupil *Pro Gualtiero* (p. 436). The sarcophagus, originally supported on pillars, now rests on a base with three reliefs by *Alfonso Lombardi* (1892). The kneeling "Angel to the left, in front a graceful early Renaissance work, is by *Stefano dell' Arco*, who received his surname from this sarcophagus, and who also executed the rich canopy, with its beautiful wreaths of fruit held by putti (1498-1500). The angel on the right is an early work of *Michael Angelo* (1494), who also executed the St. Petronius immediately over the sarcophagus with the church in his hand. In the half dome over the area, an "Apotheosis of St. Dominic, a richly coloured fresco, by Guido Reni. To the right of the entrance to the chapel *Al. Farnese*, St. Dominic reconciling a boy; to the left, *Leonida Spada*, St. Dominic burning heretical documents.

In the Choir, magnificent inlaid "Stalls" by *Pro Domenico da Bergamo*, 1628-41. The finest are those in the centre, where the artist's name is seen, to the left, and that of the restorer, *Antonio de Fianetti* 1744), to the right. — In the chapel to the right of the choir *Aliprande Luppi*, Madonna and saints (1604). — Between the 1st and 2nd chapels on the left of the choir is the monument of *Moncino Rex*, or *King Rex* (p. 394), repeatedly restored; in the 2nd chapel (r.) that of *Taddeo Popoli* (d. 1387), by *Jacopo Sansovino*, of Venice; opposite *Kusler's Hall* is a portrait of St. Thomas Aquinas (?), much retouched). — Left Aisle The large CARRERA *San Rocco* contains the tombs of *Guido Reni* (d. 1642), to the left a memorial stone, his grave under a slab in the centre) and the talented painter *Eleonora Arca* (died of poison at the age of 25, in 1609). The frame round the altar piece consists of small paintings by *Guido Reni*, the Carreras, *Eleonora Arca*, etc. In the vestibule of the side-entrance (to the right in going out) is the monument of the jurist *Alessandro Tartagui* (d. 1477) by *Francesco di Simone* of Florence. Opposite is the monument of the *Volta* family, with a statue of St. Praxinus, by *Prospero Clementi* (?).

To the S. of this point, is the **Piazza de' Tribunali**, is the **PALAZZO GIOVARELLA** (Pl. E, 6), originally *Palazzo Rindi*, with a façade in the style of *And. Palladio* and an oval double staircase by *G. B. Piacentini* (1710?).

We now follow the *Via delle Tovaglie* to the W., crossing the *Via d'Azeglio* to the *Via Tagliapietra*, in which rises the church of **Corpus Domini** (Pl. D, 6), erected by St. Catherine Vigri (d. 1403) in 1456, and restored in 1484. The early-Renaissance brick

façade is unfinished; the decorations of the portal are by *Sperandio*. The interior, gorgeously decorated in 1688 by *Marcont. Franceschini* and *Heinrich Haffner*, contains the tomb of the saint (2nd altar).

In the above-mentioned Via d'Azeglio (No. 31) is the \**Palazzo Revillasqua* (Pl. D, 6), an early-Renaissance structure of 1481-84, with no arcade on the ground-floor, but with a superb court. In 1547 the Council of Trent sat here for a short time. — The Via Urbana leads hence to the W. to the —

*COLLEGIO DI SPAGNA* (Pl. D, 6), at the corner of the Via Saragozza, founded in 1384 by Cardinal Albornoz (p. 382) and restored in 1565. The fine court is adorned with frescoes (restored) by *Ann. Carracci*, and in the sacristy of the chapel (*San Clemente*) is a Madonna and saints, an altar-piece in several sections, by *Marco Zoppo*.

— Farther on, Via Saragozza 28, to the left, is the unfinished *Palazzo Albergati* (Pl. O, 6; headquarters of the 6th army corps), with a façade erected from designs by *Bald. Peruzzi* (?) in 1540.

A little to the N.E. of the *Collegio di Spagna*, in the Via de' Carbonesi, is the church of *SAN PAOLO* (Pl. 20; D, 5), erected by *G. A. Magnani* in 1611, with pictures by *Lod. Carracci* (2nd chapel on the right, *Paradise*) and *Giac. Cavedone* (3rd chapel on the right), and two statues by *Al. Algardi*, at the high-altar (*Beheading of St. Paul*). — Obliquely opposite to it (No. 11) is the *Pal. Zambeccari di San Paolo* (Pl. 58; D, 5), now the Banca Popolare, and in the Via Val d'Aposa is the suppressed chapel of *Spirito Santo* (Pl. D, 5), with a charming early-Renaissance façade in terracotta (restored 1893).

The Via Barberia leads to the W. from San Paolo to the long *Piazza Malpighi* (Pl. C, 4, 5), on the W. side of which, next the choir of *S. Francesco*, are the Tombs of the jurists *Accursius* (d. 1230), *Odofredus* (d. 1265), and (to the right) *Rolandino dei Romani* (d. 1285), destroyed in 1598 and 1803, and restored in 1892 from *Alf. Rubbiani's* designs.

The early-Gothic church of \**San Francesco* (Pl. C, 4) was built by *Marco da Brescia* (?) in 1246-60. Long used as a military magazine, it was restored to its sacred uses in 1887. The apse has buttresses in the northern style. To the left is a fine brick tower by *Ant. Vincenzi* (1397-1405).

The *INTRAION* (entrance on the N., opposite the market) is in the form of a basilica with aisles, and has an ambulatory with nine recently re-decorated chapels. It is now being restored by *Alf. Rubbiani*. The left aisle contains the tomb of *Alexander V.* (d. 1410), with the recumbent figure of that pope by *Sperandio*. The large marble \**Altar* in the Choir, with numerous figures and reliefs, is the earliest known work of the brothers *Massagno* of Venice (1368).

From the N. side of the *Piazza del Nettuno* (p. 365) the *VIA DELL' INDIPENDENZA* (Pl. E, 4-2; p. 380), laid out in 1888, runs to the N. to the central railway-station. Immediately to the right rises the cathedral-church of —

**San Pietro** (Pl. E, 4), founded in 910, with a choir of 1576, by Dom. Tibaldi, and a handsome nave restored in 1805 et seq. in the baroque style, by Giov. Ambr. Magna. The façade is by Alf. Torreggiani (1748-48). The spacious nave has barrel-vaulting, the aisles having chapels with lofty galleries. In the crypt is a Pieth, a terracotta group by Alfonso Lombardi (?); in the sacristy, a Crucifixion with three saints by Bagnacavallo; and in the chapter-room, St. Peter and the Apostles with the mourning Madonna by Lod. Carracci — Adjoining it, in the Via del Monte, is the *Palazzo Arcivescovile* (Pl. 28), by Tibaldi (1575).

In the Via Manzoni, to the N.W. of S. Pietro, is the small church of the *Madonna di Galliera* (Pl. 13; D, E, 4), rebuilt in 1479, with a fine early-Renaissance brick façade by Donato da Cernobbio and others (1510-15). — Opposite is the *Pal. Fava* (Pl. 41; D, 4), with frescoes by the Carracci from the myths of Jason and Æneas.

The narrow **VIA RIZZOLI** (Pl. E, 4), one of the busiest streets in Bologna, which also issues from the N. side of the Piazza del Nettuno, leads to the Piazza di Porta Ravennana (Pl. F, 4). Here stand the *Leanine Towers*, the most singular structures in Bologna, though plain square brick buildings. The *Torre Asinelli* (Pl. 32; F, 4), erected about 1109 by Gherardo degli Asinelli, which looks prodigiously high when seen from the pavement below, is 320 ft. in height and 4 ft. out of the perpendicular. A rough staircase of 447 steps leads to the summit, which commands a fine view. (Entr. Via Mazzini 2; solitary visitors are not allowed to ascend; fee 50 c.) The unfinished *Torre Garisenda* (Pl. 33), begun in 1110 by Filippo and Ottone Garisenda, is 163 ft. high only, but is 10 ft. out of the perpendicular. Dante (*Inferno*, xxi. 196) compares the giant Anteus, who bends towards him, to this tower, 'when a cloud passes over it'. — On the W. side of the piazza stands the handsome *Guild House of the Weavers* ('*Arte dei Drappieri*'), now the *Casa Malaguti*, built in 1496 and restored in 1820.

From the leaning towers five streets radiate to the gates of the same names: the Via Castiglione, Santo Stefano, Mazzini, San Vitale, and Zamboni. To the right, at the corner of the Via S. Stefano and Via Castiglione, is situated the handsome *\*Mercanzia* (Pl. F, 5), or *Loggia* or *Foro de' Mercanti* (Chamber of Commerce), a Gothic structure, said to have been erected in 1373-84, enlarged in 1489 by an addition in the Via Castiglione, and restored in 1888-90 by Alf. Rubbiani.

In the **VIA CASTIGLIONE**, to the left, is the *Pal. Pepoli* (Pl. 51; F, 5), of 1344, the castellated residence of the Pepoli family (the most powerful in the city in the 14th cent.), with rich gateways and an imposing court with a colonnade on one side and arched passages on the three others. — Farther on, to the right, rises the handsome *Casa di Rieparmio* (Pl. 25; E, 5), built of Veronese marble by Hus. Mengoni (p. 120), with arcades on the groundfloor, and hand-

some wrought-iron gratings at the windows. — Adjacent, in the Piazza Minghetti (Pl. E, 6), is a bronze statue of the statesman *Marco Minghetti* (1818-86), by Monteverde (1886).

On the left in the Via *Barro Stefano* is situated —

*Santo Stefano* (Pl. F, 6), consisting of eight different editions, the oldest of which, the former cathedral of *Santi Pietro e Paolo*, was probably founded as early as the 4th century. Three of the churches have their entrances on the street.

The present *San Cernus* (1487) has a pulpit of the 13th cent. on its old façade. — We proceed thence to the left into the second church, *Sansepolcra*, a successfully restored circular building with coloured brick ornamentation, erected before the year 1000 and perhaps originally a baptistery. A brick column was placed adjacent to each of the seven antique columns, and in the 12th cent. the tomb of St. Petronius (d. 460) was added in imitation of the Holy Sepulchre at Jerusalem. — The passage to the left leads to the third church. This is the Romanesque basilica of *Santi Pietro e Paolo*, rebuilt in 1019 and frequently altered, while the exterior was rebuilt in 1780-85. The roof is supported by columns and pillars alternately. In the interior, adjoining the choir on the left, is a sarcophagus dating from the 6th cent., and adorned with a cross between two paterae; it contains the bones of the martyr St. Vitale (d. 357). On the right, the sarcophagus of the martyr *Agricola* (9th cent.), who is represented with wings, between a stag and a lion. — Behind *Santo Sepolcra* is a Colonnade, the *Atrio di S. Stefano*, dating in its present form from the 11th cent.; in the centre is a font with an inscription mentioning the Lombard king Liutprand (d. 744). Chapel on the left, *Crucifixion and saints*, altar piece by *Ottavio Perugino*. — Immediately in front is the 4th church, *Chiesa della Primitia*, resting on piers, in the centre of which is a series of columns with Romanesque capitals. In the 3rd chapel to the right is a painted terracotta group (14th cent.), of the Adoration of the Magi. — Turning to the right in front of the entrance to the 5th church we enter the 2nd building, the *Cappella della Consolazione*, to the right from which is the second building, the Romanesque *Confessio* or *Crypt* (enclosed by a screen), under the choir of the first church, dating from the 11th century. — The door straight in front admits to the *Chiesa* (11th cent.) of the suppressed *Celestine* monastery.

Opposite, on the right, are (No. 11) the *Pal. Bolognini* (Pl. 28) of 1626, and the Gothic *Pal. Boni-Bonvestri* (No. 10), now the *Palazzo Tacconi*.

A short side-street to the right, opposite the *Via Farini*, leads to *San Giovanni in Monte* (Pl. F, 6, 6), said to have been founded in 433, rebuilt in the Gothic style in 1221 and 1440-42, and restored in 1824 and 1844. It consists of a low nave with aisles and a short transept. The tower and dome are of the 16th century. Above the entrance is an eagle in terracotta, by *Niccolò dell'Arco*.

Entrance (very dark). The W window (St. John and the seven golden candlesticks) is by *Gianni*. 3rd Chapel on the right, St. Joseph and the infant Christ, on the right, St. Jerome on the left, both by *Guarino*. 7th Chapel. *Madonna enthroned* with four saints and angels musicians, an important work by *Lorenzo Costa* (1487, best light early in the morning). In the Choir, *Coronation of the Virgin* with saints, in an attractive landscape, by *L. Costa* (c. 1500, best light early in the morning or after noon). *Stalls* by *Paolo Suardi* (1520), above them, the heads of the twelve apostles in terracotta, by *Alfonso Lombardi*. The W transept contained Raphael's St. Cecilia down to 1786 (p. 378; the fine frame by *Perugino* with a poor copy of the painting, in the original). 6th Chapel on

left, Statue of Christ in fig-wood over the altar (15th cent.); behind, a stone Cross of 801 on an antique column. 2nd Chapel on the left, St. Francis, by *Guercino*.

The Via Santo Stefano farther on is bordered by fine palaces: No. 43 *Palazzo Ranuzzi*, by Triacchini, No. 58 *Pal. Trotti*, now *Rossi* (Pl. 36; G, 8).

From the end of the Via S. Stefano, near the gate, the Via del Baraccano (Pl. G, H, 7) leads to the right to the church of *Madonna del Baraccano*, which possesses a fine portico by *Ag. Borelli* (1677) and contains a faded fresco by *Cossa*, the Virgin with Giov. Bontivoglio I. and his wife Maria Vinciguerra (1472). The frame-work surrounding the niche of the high-altar is by *Propertius de' Rossi*.

At the beginning of the Via Mazzini (Pl. F, G, H, 5), opposite the Torre Garisenda, at the corner of the Via San Vitale, is the church of *San Bartolommeo di Porta Ravennana* (Pl. F, 4), erected about 1530 by *Formigine*, with a handsome colonnade. In the interior, remodelled by *G. B. Natali* in 1855, are ceiling-paintings by *Angelo Colonna*. At the 4th altar on the right is an Annunciation, one of the best works of *Franc. Albani* (1632), and beside it are a Nativity and a Flight to Egypt, by the same master; in the 5th chapel on the left is a Madonna, by *Guido Reni*.

Farther on in the Via Mazzini, on the right, No. 19, is the 18th cent. *Casa Isolani* (Pl. 47; restored 1877), with a projecting upper story, resting upon oaken beams. — Opposite, on the left, No. 24, is the —

*Pal. Sampieri* (Pl. 54; F, 5), with the inscription '*Galleria Sampieri*', adorned with admirable frescoes from the myth of Hercules by the *Caracci* and *Guercino*. The other paintings it contains are of little value (see 1/2 fr.).

2nd R. Frescoes on the ceiling: "Hercules contending with Jupiter, right wall, Ceres seeking Proserpine, by *Lod. Caracci*. — 3rd R. On the ceiling The path to virtue is difficult; right wall, Giant struck by lightning, both by *Annib. Caracci*. — 4th R. Ceiling Hercules and Atlas; wall on the right, Hercules and Cacus, by *Agost. Caracci*. — 5th R. Ceiling-painting. Hercules and Anteus, by *Guercino*. — 6th R. Ceiling-painting Genius of strength, by *Guercino*.

The adjoining *House of Rossini* (Pl. 59; No. 26) was erected by the great composer in 1825, and adorned with inscriptions from *Cicero* and *Virgil*.

The fine Gothic church of *Santa Maria dei Servi* (Pl. G, 5), built by *Fra Andrea Manfredi* in 1383 et seq., with a fore-court and a portico borne by remarkably thin columns placed very far apart, is adorned with frescoes (much damaged) on the façade, dating from the 17th century.

INTERIOR. 2nd altar on the left: *Franc. Albani*, Christ and Mary Magdalen, over the adjacent side-portal is the tomb of *Lod. Gonzadini* (d. 1586), in stucco, by *Giov. Zaccaro*. 6th altar: *Innocenzo da Imola*, Annunciation, in an old frame. — Over the high-altar, by *Montorselli* (1581), Christ risen from the Dead, and Mary and St. John, below (1) Adam, (2) Moses, at the back the portrait of the donor. — In the choir-ambulatory, to the left, are the tomb of a cardinal, in the style of *Jac. della Quercia*,

and the tomb of Jac. and Andr. Guala (1604); to the right, is a (repainted) terracotta relief, representing the Madonna and St. Lawrence and Sustace with two angels, by Vincenzo Guala, 1604.

**Santi Vitale ed Agricola** (Pl. 23, G, 4), in the Via San Vitale, said to have been consecrated in 426 by St. Petronius, has been repeatedly restored. The large chapel on the left contains a fine altar-piece (covered) by *Fr. Francia*; side-frescoes: on the right Adoration of the Shepherds by *Giac. Francia*, on the left Visitation by *Bagnacavallo*. Adjoining is the ancient crypt (restored in 1891) of the church of *San Vitale in Arena*. — Opposite (No. 23) is the *Palazzo Cioffia*, formerly *Fumusi* (Pl. 40; G, 4), built by *Formigino*, with a superb staircase by *P. Canali*.

The northernmost of the streets radiating from the leaning towers is the **VIA ZAMBONI** (Pl. F, G, H, 3, 4), to the right in which is (No. 18) the effective and well-proportioned *Pal. Malacani-Madici* (Pl. 49, F, 4), built by *Bart. Triacini* in 1550 — On the right is (No. 20) the handsome *Pal. Magnani-Salem* (Pl. 46), by *Dom. Tibaldi* (1577), with admirable frescoes (History of Romulus) by the *Garraud*. No. 22, adjoining, is the *Pal. Malacani-Campespi* (Pl. 50), by *Formigino* (1548), with an interesting court.

Opposite, in the small **PIAZZA ROMANZI**, which is named after the celebrated composer, who attended the neighbouring *Liceo Rossini* (Pl. 26, historical musical collection) in 1807-10, is —

**San Giacomo Maggiore** (Pl. F, 4), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a fine portico erected in 1478 by *Giov. Puci*. The interior contains several good pictures.

Over the altar, immediately to the right of the entrance, is the 'Virginella della Cintura', by an early Bolognese master (covered); 5th Chapel on the right *Bart. Pusterosi*, Madonna enthroned, with five saints and the donor (1585) 7th Chapel, Marriage of St. Catherine, by  *Innocenzo da Imola* (1558), in a fine Renaissance frame by *Formigino*. 11th Chapel, erected by *Pellegrino Tibaldi*, and decorated by him with frescoes. — In the Choir large paintings of the Resurrection, etc., by *Fommaseo Laurati*. The 3rd chapel in the retro-choir contains a gilded altar with a Coronation of the Virgin and numerous saints, by *Jacopo da Padoa* (1420); to the left, on the wall, a large painted crucifix by *Simone de' Crocchiani* (1370). The 6th 'Cap. Bontivoglio', paved with coloured and glazed tiles, contains a 'Madonna, with angelic musicians and four saints (1489), the finest work of *Fr. Francia*. In the lunette above is a Vision of St. John (Rev. xvii, 1-6) by *Lov. Costa*. At the sides are frescoes by *Lorenzo Costa*, representing the Triumph of life and death, after *Petrarch*, on the left, and the 'Madonna enthroned with the Bontivoglio family on the right (1488; earliest known work of this master). The frescoes above are by unknown artists. The equestrian relief of *Annibale Bontivoglio* (d. 1446), on the right, is ascribed to *Stefano dell'Arca* (1455); to the right, by the chapel-entrance, is a small relief-portrait of *Giovanni II. Bontivoglio* (1467). Opposite, in the ambulatory, the 'Monument of Antonio Bontivoglio (d. 1465) by *Jacopo della Quercia*.

The sacristan keeps the keys of the adjacent oratory of **Santa Cecilia** (Pl. 4; F, 4), an oblong edifice erected in 1504-6 for *Giovanni II. Bontivoglio*. The fine frescoes (restored in 1874) are by *Lov. Costa*, *Frans. Francia*, and their pupils.



To the left: 1. *Frans. Francia*, Marriage of St. Cecilia with the pagan nobleman Valerian; 2. *Lov. Costa*, St. Urbanus converting Valerian; 3. *Car. Tamarconi*, Baptism of Valerian; 4. *G. M. Chiodarolo*, Angel crowning St. Cecilia and Valerian; 5. *Amico Aspertini*, Martyrdom of St. Valerian and Tiburtius. — To the right: 1. *Am. Aspertini*, Burial of St. Valerian and Tiburtius, with the Castle of Sant' Angelo in the background (much injured); 2. *Chiodarolo*, Vindication of St. Cecilia before the Roman prefect; 3. *Tamarconi*, Martyrdom of St. Cecilia in the oil-press; 4. *Costa*, St. Cecilia bestowing alms; 5. *Fr. Francia*, Burial of St. Cecilia.

Opposite, on the left side of the street, is the *Teatro Comunale* (Pl. 60; F. 4), see p. 362. — On the right is the —

*University* (Pl. G, S, 4; comp. p. 364), established since 1803 in the old *Palazzo Foggì*, which was built by *Pellegrino Tibaldi* and has a court by *Bart. Triacchini*. It possesses five faculties and is attended by about 1600 students. It is well provided with scientific collections (open on Sun), the most notable of which are the anatomical collection and the collection of minerals. The *Tower* (1725), containing the observatory, affords a fine view.

The extensive *Library* (adm., see p. 365) contains about 200,000 vols. and 5000 MSS. Among the MSS. are the oldest codex of *Leontianus*, a *Dante MS.* of the 14th cent., letters from *Voltaire* to *Frederick the Great*, etc. The celebrated linguist *Genneppe Mazzucchi* (born at Bologna in 1776, died at Naples in 1848), was once librarian here. At the age of 88 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42.

The *Geological Museum* (Pl. G, H, 3), *Via Luigi Zamboni* 65, contains interesting fossils from the neighbourhood of Bologna, a collection of prehistoric anthropological caricatures, etc. Director, *Prof. Capellini*.

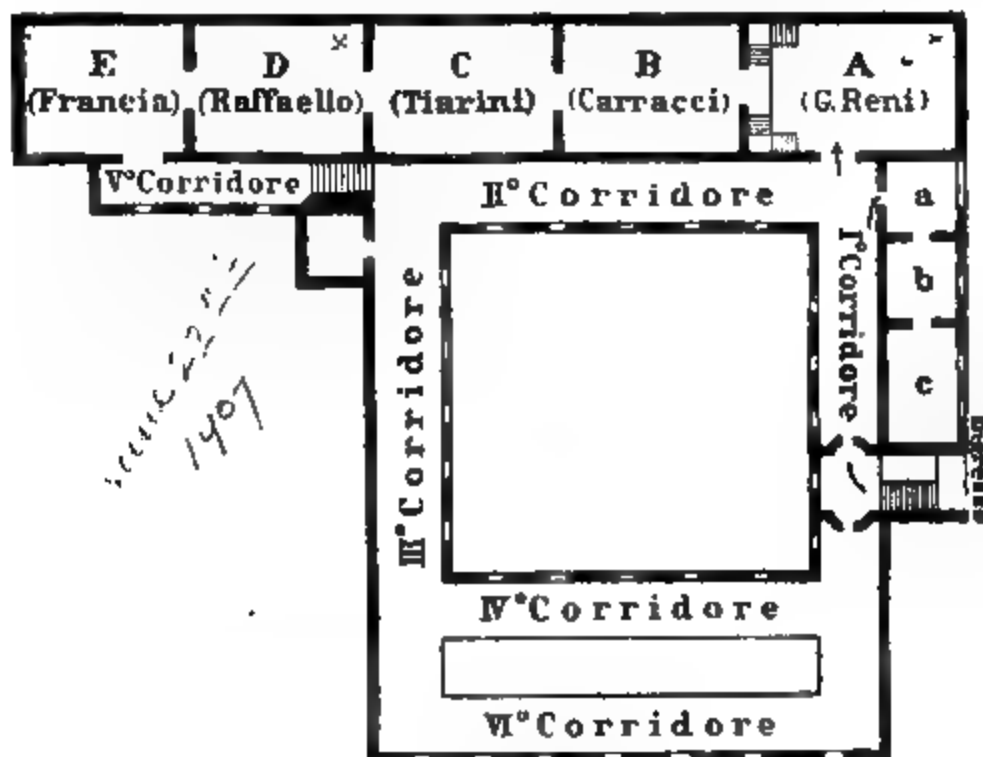
We next proceed to the old *Jesuits' College*, containing the —

*Accademia di Belle Arti* (Pl. G, 3). On the groundfloor are casts and works of modern art. On the first floor (r.) is the valuable *PICTURE GALLERY*, or *Reale Pinacoteca*. Adm., see p. 363 (ticket-office on the first floor). Catalogue (1900), 2 fr. Director, *Prof. A. Guadagnini*.

The visitor imbued with the modern taste for the period of the Renaissance will find little attraction in the works of the *Severanese* *Quattrocento*, which form the chief boast of this gallery. Although it would be unfair to depreciate the undoubted talent and skill of these late masters, their works are unsatisfactory owing to the absence of any definite aim or indication of progress, and from the obvious pains which have been taken to reproduce trite themes in an interesting manner. In the department of fresco-painting the works of these Bolognese collections (see p. 365) are most numerous at Rome, but they are admirably represented here by a series of oil-paintings. We may first mention several works by *Guido Reni*, the most talented master of this school: No. 134, *Madonna delle Pieta*, remarkable for its masterly grouping, which again occurs in No. 130, the *Crucifixion*, and places these two pictures on a level with the finest works of the 16th cent. in point of composition; No. 135, the *Massacre of the Innocents*, exceptionally harmonious and dignified in character; No. 133, *Saint Andrew Corsini*, an excellent specimen of Guido's powers as a colourist; No. 142, a masterly drawing in chalks for the *Bronze Borne* which was so popular in the 17th century. The most interesting work of *Lodovico Carracci* is probably No. 45, the *Nativity of the Baptist*. *Annibale Carracci's* *Madonna and saints* (No. 36) has the merit of stately architectural arrangement. The *Communion of St. Jerome* (No. 84) by *Agostino Carracci* is very inferior to *Domenichino's* treatment of the same subject in the Vatican. *Domenichino's* scenes of martyrdom are far from

pleasing, but *Guercino's* Madonna with the two Carthusian monks (No. 18) is a devotional picture of profound sentiment. — The gallery also possesses several valuable works of the EARLIER PERIOD of Italian art. Thus No. 78, a Madonna enthroned by *Fr. Francia*, bears important witness to Francia's artistic relation with Lorenzo Costa. The two early masters of Raphael are not unfavourably represented; *Timoteo Vit* by a Mary Magdalen (No. 204; a late work) and *Pietro Perugino* by a Madonna in clouds (No. 197). — The gem of the gallery, however, is RAPHAEL'S *St. Cecilia* (No. 152), the indelible impression produced by which is doubtless due to the master's unrivalled genius in exalting his figures into the regions of the supernatural, and yet making them human and pleasing. Everything has been maturely considered, the broken instruments, the angels' song, the distribution and graduation of the characters, — and yet the picture appears as simple and natural as if it could not possibly have been arranged otherwise.

We turn to the right from the ticket-office and traverse CORRIDOR I, which contains paintings by Bolognese masters of the



second half of the 17th and of the 18th cent. (the three rooms on the right, see p. 379). Straight in front of us, at the end of the corridor, is —

Room A (*Sala di Guido*), containing prominent works of *Guido Reni* (p. 365). To the right of the entrance, \*137. Samson, victorious over the Philistines, drinking out of the jaw-bone of an ass; 138. Madonna del Rosario, painted on silk in 1630 (as a procession-flag); 140. St. Sebastian; \*\*134. Madonna della Pietà, below are SS. Petronius, Carlo Borromeo, Dominic, Francis, and Proculus (painted in 1616 for the Town Council, who presented the painter

with a valuable gold chain and medal, in addition to his remuneration); 130. *Sant' Andrea Coraini*; \*136. Crucifixion, with the Madonna, Mary Magdalen, and St. John; \*135. Massacre of the Innocents. — In this room also are: *Franc. Albani*, 2. Baptism, 8. Madonna del Rosario; 566. *Carlo Cignani*, Madonna with saints. By the approach to the next room: 142. *Guido Reni*, Chalk drawing for the 'Ecce Homo'; 90. *Simone Cantarini*, Portrait of Guido Reni. On a stand in the middle of the room: 360. *Niccolò da Foligno*, Madonna and saints adoring the Child, with the Annunciation on the back.

**Room B (*Sala dei Carracci*)** To the right: 12. *Guercino*, St. William of Aquitaine receiving the robe of the order from St. Felix; 43. *Lod. Carracci*, Transfiguration; 206. *Domenichino*, Martyrdom of St. Agnes; 86. *Ann. Carracci*, Madonna on clouds, with 88. Louis, Alexis, John the Baptist, Francis, Clara, and Catherine; 35. *Ag. Carracci*, Assumption; 47. *Lod. Carracci*, Conversion of Paul; 13. *Guercino*, St. Bruno and another Carthusian worshipping the Virgin in the desert; 85. *Glac. Cavedone*, Madonna on clouds, with saints; *Lod. Carracci*, 48. Madonna with 88. Jerome and Francis, 45. Birth of the Baptist; 34. *Ag. Carracci*, Communion of St. Jerome; *Domenichino*, 207. Madonna of the Rosary, 208. Death of St. Peter Martyr.

**Room C (*Sala dei Tiarini*)** contains works by the *Procaccini*, (p. 117), and by *Palleggrino Tibaldi*, *Al. Tiarini* (182. Descent from the Cross), and other Bolognese contemporaries of the Carracci.

**Room D (*Sala di Raffaello*)**. To the right: 210. Studio-copy of *Raphael's* Youthful St. John (p. 462); 116. *Parmigianino*, Madonna, with 88. Margaret, Jerome, and Augustine.

\*152. *Raphael*, St. Cecilia surrounded by four other saints, ordered in 1515 by Cardinal Lorenzo Pucci for the church of San Giovanni in Monte (p. 373), but probably not painted before 1516. It was at Paris from 1796 to 1815, where it was transferred from panel to canvas, being much 'restored' in the process.

'The youthful and beautiful patron saint of music has just ceased playing the organ to her friends, and a heavenly echo falls upon their ears. Six angels, resting on the edge of a cloud, have caught up the melody and continue it in song. Raphael's painting depicts the impression produced by the celestial music. The saints on earth are silent in presence of the heavenly choir. St. Cecilia lets her hands rest mechanically upon the organ, but, with head and eyes turned upwards, listens entranced to the song. St. Paul, to her left, is differently affected. sunk in deep meditation, he also seems completely oblivious of the actual world. In pleasing contrast to these two figures, Mary Magdalen, who stands on the right of St. Cecilia and holds a box of ointment in her hand, shows her delight simply and openly. . . . In the second line stand 88. John the Evangelist and Augustine (or Petrus?) . . . A crowning touch is added to the careful distribution of the figures and well-balanced discrimination of expression by the harmonious arrangement of the colours. The strongest and most intense tone is afforded by the yellow tunic of St. Cecilia, embroidered with gold; in the St. Paul the predominant tint is the red of his mantle, relieved by the green under-garment; the Magdalen's dress of a violet colour. The toning down and blending of the ground-tints

is effected through the two saints in the background, who thus fulfil the same function in regard to the colouring that they do with respect to the expression and composition' — *Prof. A. Springer's 'Raffaël und Michelangelo'*.

502. *Marco Palmesano*, Madonna; 89. *Innoc. da Imola*, St. Michael; 198. *Giorgio Vasari*, Banquet of Gregory I. (1540); \*197. *Pietro Perugino*, Madonna in glory, with SS. Michael, John, Catharine, and Apollonia; 61. *Cima da Conegliano*, Madonna (in an old frame); 145. *Tintoretto*, Visitation.

Room E (*Sala del Francia*), with important works by *Francesco Francia* (p. 365): 371. Annunciation, with SS. John the Evangelist, Francis, George, and Bernard (1500); 489. Madonna and St. Bernard; 83. Christ mourned over by angels; 586. Two niello works in silver by Francia, specimens of the Pax used in the celebration of the mass; 82. Adoration of the Shepherds, Madonna, and Crucifixion, in a fine landscape; 372. Madonna enthroned, with SS. Paul and Francis (a late work); 80. Madonna enthroned, with SS. Augustine, John the Baptist, George, and Stephen; 79. Annunciation, with SS. John the Baptist and Jerome; 81. Madonna worshipping the Child, with saints and the donors (1499), \*78. Madonna enthroned, with saints, angelic musicians, and the donor (1494; early work); 372. Crucifixion with several saints (by the entrance). Also in this room are: 84. *Giac. Francia*, Holy Family, with four saints, 204. *Timoteo Viti*, Mary Magdalen (1508); 297. *Amico Aspertini*, Adoration of the Child; *Lor. Costa*, 65. St. Petronius supported by SS. Francis of Assisi and Thomas Aquinas (1502), 378. Marriage of the Virgin, 215. Madonna with SS. Petronius and Thecla (1496), 382. Madonna with SS. Sebastian and James (1491; early work); 64. *Franc. Costa*, Madonna with St. Petronius, St. John, and the donor, chief work of this rare old-Ferrarese master (1474). — We now proceed to the left to —

CORRIDOR V, containing chiefly old paintings. Opposite the passage: 102. *Giotto*, Madonna, with SS. Peter and Paul and the archangels Michael and Gabriel, an altar-piece in three sections from the church degli Angioli. On the end-wall. 205. *Ant. and Bart. Vivarini*, Madonna enthroned, with saints, in a rich Gothic frame (1450). — We descend a few steps and enter —

CORRIDOR II. To the left: 14. *Guercino*, St. Peter Martyr.

CORRIDOR III. 651. *Caravaggio*, Daughter of Herodias; 676. *Luca Giordano*, Pietà.

CORRIDOR IV. 282. *Style of Hugo van der Goes*, Madonna; 275. *Ant. Raphael Mengs*, Portrait of Clement XIII.; 713. *Sustermans*, Portrait. — Parallel with this corridor is —

CORRIDOR VI, containing a rich collection of engravings and wood-cuts.

Of the three Rooms adjoining Corridor I, the first contains a number of small pictures by old masters. On the entrance-wall: 582. *Serv. Pusselli*, Madonna and saints; 503. *Gerardo*, Holy Family; 584. *Orsimeo*, Madonna with angelic musicians. — The two other rooms contain no pictures.

Traversing the *Via delle Belle Arti*, we next reach the imposing *Pul. Bentivoglio* (Pl. 34; F. 3), erected in 1620 (?). — A little to the S. W., in the *PIAZZA SAN MARTINO*, is the Carmelite church of *San Martino* (Pl. F. 3), in the Gothic style (1313).

1st Chapel on the left. "Enthroned Madonna, with St. Eusebius, Bernardine, Anthony, and Sebastian, by *Fr. Francia*; above, a Pietà, below, Christ bearing the Cross. The window above represents St. James of Compostella, after a cartoon by *Fr. Francia*. Last altar to the left, an Assumption and a Resurrection in the lunette, by *Lor. Costa*; 5th altar on the right, *Amico Aspertini*, Madonna with St. Lucy and Nicholas. Adjoining the sacristy-door is the tomb of the scholar Beroaldus, with his bust, by *Pisanesse Onofri* (1504).

On the N. side of the town, inside the walls and on the former site of the *Castello di Galliera*, rises the slight eminence of *La Montagnola* (Pl. E, F, 1, 2), a promenade adorned with some bronzes by *Diego Serti*. The *Arena del Pallone* (p. 363) is situated here. To the W. is the *Scala della Montagnola*, a handsome flight of steps, built in 1893-96 by *Tito Azollini*, descending to the *Via dell'Indipendenza* (p. 371) and to the *Porta Galliera* (Pl. E, 1). — On the S. is the *Piazza dell'Otto Agosto*, where the Austrians were attacked in 1848 by the Bolognese and compelled to evacuate the town. A few paces to the S. W., in the *Via dell'Indipendenza*, is an equestrian statue of *Garibaldi*, by *Ces. Zocchi* (1900).

Immediately to the left, outside the *Porta Castiglione*, is the church of *Santa Maria della Misericordia* (Pl. F, 7; when closed, ring at the door to the right), dating from the 15-16th centuries.

INTERIOR. 2nd chapel on the right, round window designed by *Francia*, Madonna and the Saviour; last chapel on the right, window, John the Baptist, by the same. Above the high-altar a figure of Christ, and at the sides Madonna and Angel of the Assumption, by *Lor. Costa* (1890). At the 3rd altar on the left, *G. M. Craspi*, St. Nepomuk; 2nd altar to the left, *Benvenuto*, Madonna in clouds, two saints below (the master's best work).

Between the *Porta Santo Stefano* and the *Porta Castiglione* (Pl. F, G, H, 7), to the right, is the beautiful public park of the *Giardini Margherita*, extending to the spur of the Apennines and now the favourite promenade of the Bolognese. The main entrance is beside the *Porta S. Stefano*, near the tramway-terminus. The park contains a pond (rowing-boats). On the E. side is a music pavilion (concerts, see p. 363).

About  $\frac{1}{2}$  M. beyond the *PORTA D'ASZOLIO* (Pl. D, 7), in the *Via del Monte*, near the *Villa Massarutia* (590 ft.; fine views; cards of adm. at the *Hôt. Brun*), is situated the little church of *Sant'Apollonia*, containing Bolognese frescoes of the 14th cent. (closed). — About  $\frac{1}{4}$  M. outside the *Porta d'Azoglio* a road, diverging to the right from the *Via Panoramica*, leads to ( $\frac{3}{4}$  M.) *San Michele in Bosco* (440 ft.; comp. Map, p. 384), an Olivetan monastery dating from 1437 (suppressed in 1797), now an *Orthopaedic Institute*. From the front of the church fine view of Bologna and the plain. To visit

the interior, apply to the 'Dimostratore', to the right of the church (see  $\frac{1}{2}$  fr.). In the church are remains of frescoes by *Baglione* and others. The cloisters are adorned with frescoes by the Carracci and their pupils, from the history of SS. Benedict, Cecilia, and Valerian, unfortunately much injured. — A little below S. Michele lies the *Villa Revedin*, which is open in the absence of the proprietor; its grounds command charming views. The road leading straight on hence back to the town brings us in a few minutes to a pavilion, beside which is an entrance to the *Giardini Margherita* (p. 380).

About  $1\frac{1}{4}$  M. outside the *PORTA SANT' ISAIA* (Pl. A, 4), to the W. of the town, is situated the *Cortosa* (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Campo Santo*. It occupies the site of an old Etruscan burial-ground, discovered here in 1869. Open daily 8-6 (in winter 9-4). The entrance is in the N.W. corner; the custodian (first court, to the left) is well-informed ( $\frac{1}{2}$ -1 fr.). The *Cortosa* may be reached by tramway (p. 382) or in  $\frac{1}{4}$  hr. from *Meloncello* (see below).

The church contains a few paintings by *Massaccio*, *Strad* and *Sart. Gori*, and wood-carving of 1689 and 1611. — At the beginning of the *Clostrum* are ancient tombstones from suppressed churches, arranged according to centuries: at the entrance 18th cent., then 16th on the right, 14th farther to the right, and 15th on the left. Then, modern monuments, including figures of Faith by *Gallati* and Grief by *Menari*. In the centre are the ordinary graves. Among many illustrious names on the former are those of the philologist *Gasper Garzanti* (d. 1817) and *Costa* *Famboni* (d. 1817, p. 384). The principal families of the town also possess vaults here; thus the monument of *Letizia Murat* *Popoli* (1802-59), with a statue of her father King *Murat* ('propugnatore dell' Italia indipendente'), executed by *Vinc. Vals*. A rotunda here contains the busts of celebrated professors; *Massimili*, *Galvani*, *Casta*, *Maffei* (teacher of *Manzoni*), etc. — The *Forno Crematorio* is interesting.

On the *Monte della Guardia*, an eminence 3 M. to the S.W. of the *PORTA SARAGOZZA* (Pl. A, 6), rises the handsome pilgrimage church of the *Madonna di San Luca* (950 ft.), erected by *Dotti* in 1732 et seq., and so called from an ancient picture of the Virgin, ascribed to St. Luke and brought from Constantinople in 1160. The hill is ascended in about 50 min. by a series of *Arcades*, consisting of 686 arches with numerous chapels, constructed in 1674-1739, and  $2\frac{1}{2}$  M. in length. They begin a short way beyond the gate and send a branch to the *Campo Santo* (see above). Steam-tramway from the *Piazza Malpighi* to *Meloncello* at the foot of the hill (p. 382). Thence the steps may be avoided by following the road along the arcades. A better road (carriage with one horse 10 fr.) diverges to the left into the valley of the *Rio Ravone*,  $\frac{1}{2}$  M. outside the *Porta Saragozza*, and ascends in windings. At the (1 hr.) fork, the road to *San Luca* diverges to the right, making a wide curve past *Monte Albano*, and reaches the church in  $\frac{3}{4}$  hr. more. The \*View, particularly from the S. ascent to the portal of the church and from the

dome, now used as an observatory (staircase from the roof of the church;  $\frac{1}{2}$ -1 fr.), is remarkably fine and extends from the Apennines to the Adriatic. The precincts of the church and the adjacent intrenchments, now used for military purposes, are not accessible.

The *Hiemalis* from Bologna to Florence (65 M.), constructed in 1772, leaving the former city by the *Porta S. Stefano* (Pl. H, 7), leads through the valley of the *Secura* to ( $1\frac{1}{2}$  M.) *Pianoro*, and thence ascends viâ ( $1\frac{1}{2}$  M.) *Lajone* (2510 ft.) and ( $2\frac{1}{2}$  M.) *Montidoro* (2705 ft.) to the (26 M.) *Passo delle Sestane* (2175 ft.). It then leads through the upper valley of the *Secura* to ( $2\frac{1}{2}$  M.) *Pietramala* (a little to the E. of which are the subterranean fires known as the *Fucchi di Pietramala*) and along the E. slopes of the *Monte Amiata* (4124 ft.) to (32 M.) *Covigliate* (2675 ft., Alb. Covigliate, pome., incl. wine, 8-10 fr., open mid-June to mid-Sept.), a summer-resort of the Florentines, at the base of the *Monte di Corno* (4190 ft.). Thence we cross the ( $30\frac{1}{2}$  M.) *Passo della Fata* (2000 ft.) and enter the valley of the *Arno*, in which, beyond *Sartoriano di Mugello*, a side-road diverges for *San Piero a Sieve* (p. 395). The main road follows a hilly course viâ ( $50\frac{1}{2}$  M.) *Figline* (p. 395) and *Pratolino* (p. 397) to (65 M.) *Florence* (p. 421).

## 52. From Bologna to Florence viâ Pistoja.

65 M. Railway in 3-4 $\frac{1}{2}$  hrs. ( fares 15 fr. 40, 10 fr. 35, 5 fr. 30 c.; express 17 fr. 5, 11 fr. 30 c.). A dining-car is attached to the 'lightning express'. — A boldly-constructed line. Fine views of the valleys and ravines of the Apennines (generally to the left), and afterwards of the rich plains of Tuscany.

*Bologna*, see p. 362. The train crosses the *Reno* and follows the left bank, shirting the slope of the *Monte della Guardia* (p. 381). On an island in the *Reno*, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B.C. 43.

8 M. *Borgo Panigale*. Near (6 M.) *Casalecchio di Reno* the army of Giovanni I. Bentivoglio was defeated by Gian Galeazzo Visconti in 1402, and in 1511 that of Pope Julius II. under the Duke of Urbino, by the French. Steam-tramway, see p. 362.

The valley of the *Reno* contracts. — 12 M. *Sasso* (425 ft.).

A picturesque *Hiemalis* leads from *Sasso* over the Apennines to (49 M.) *Prato* (p. 425). The road at first ascends to the S. in the valley of the brook *Sassa*, from which a subterranean aqueduct, constructed by Augustus and restored in 1581, leads to Bologna. The chief places on the road are (3 M.) *Vado* (480 ft.), *Lopere* (17 $\frac{1}{2}$  M.; 1510 ft.), and (25 M.) *Cavigliano del Poppi* (2245 ft.), where we quit the valley and begin to ascend to the ( $26\frac{1}{2}$  M.) *Serra* (2675 ft.), the crest of the ridge.

On the S. side, on the ridge of the *Montepiano*, lies the village of ( $30\frac{1}{2}$  M.) *Montepiano* (2800 ft.; Alb.-Pom. *Grimaldi*), a favourite summer-resort in a finely wooded neighbourhood. The road now descends in many windings into the valley of the *Fiumone*, and reaches *San Quirico di Verso* (265 ft.; Alb. della Posta; diligence twice daily to Prato in 3 hrs.), usually known as *Verso*, in a picturesque situation.

Below Verso begins the picturesque and industrious *Val di Bisenzio*, in which the road passes ( $36\frac{1}{2}$  M.) *Marconio* (310 ft.; rustic inn), *Vajano* (40 M.; 540 ft.), *Brigita*, *Santa Lucia* (where we traverse a gorge known as *Il Cavalcione*), and *Cajano* (280 ft.). — 49 M. *Prato*, see p. 425.

17 M. *Marabotto*, with the *Villa Arca* (important art-collections) and the remains of an Etruscan town and necropolis. Between this point and *Porretta* there are 22 tunnels. — At (24 $\frac{1}{2}$  M.) *Vergato*

the valley expands. 28 $\frac{1}{2}$  M. *Biola*; on the left rise the steep rocky peaks of *Mta. Orolo* and *Mta. Vigore*, a landslide from the latter destroyed the village of *Vigo* in 1851. On the right bank of the *Reno* is the prettily situated castle of *Savignano*.

37 M. *Porretta* (1155 ft., *Gr. Hôt. Porretta*, of the first class, *Alb. Palasino*, R. 2-4 fr., well spoken of, both open in summer only; *Alb. di Roma*, with good restaurant, R. 2-4 fr., *Pena. Brunetti*), a village with frequented sulphureous springs and baths (*Stabilimenti Bovi, Pucolo, and Porretta Vecchia*). Attractive walks to the ( $\frac{1}{4}$  hr.) *Madonna del Ponte* and to (4 hrs.) *Pracchia*.

Beyond *Porretta* the line enters a narrow and romantic ravine of the *Reno*, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the culminating point where it crosses the *Apennines*.

46 M. *Pracchia* (2025 ft.; *Locanda L'Appennino*; *Alb. dell' Arsenal*), the highest point on the line.

*Pracchia* is the starting point for the ascent of the *Corvo alla Spide* (5870 ft.) We drive to ( $\frac{1}{2}$  hr.) *Guastone* (*Alb. Porretta*) and thence, starting early in the morning, ascend via *Oreole* and *Mauglia* to the ( $1\frac{1}{2}$  hrs.) summit. We return to *Mauglia* via the *Lago Sanfale* (5830 ft.)

A post-omnibus runs twice daily from *Pracchia* to (12 M.) *Castiglione* (2215 ft.; *Alb. Capello d'Orlando*, clean; *Pension Pendini*, 7-8 fr.; *Pena. Tandelli*), a convenient centre for excursions, via ( $\frac{1}{4}$  hr.) *Pontepetri*, where it reaches the old *Apennine* road connecting *Florence* and *Modena* (p. 347), and (7 $\frac{1}{2}$  M.) *San Marcello Pistoiese* (about 2130 ft.; *Alb. della Porta*, well spoken of; Eng. Ch. serv.). The road then continues to ascend to (2 $\frac{1}{2}$  M.) *Boscotengo* (*Locanda Ferrari*, tolerable; *Pena. Bellini*, very fair), and to the *Passeo dell' Abetone* (about 4520 ft.), where the "*Gran Albergo dell' Abetone*" (R. 8 $\frac{1}{2}$ , 44) 2 $\frac{1}{2}$ , D. 4 $\frac{1}{2}$ , pens. 12 fr.; open in summer only) lies in the midst of a fine forest. This is the starting point for the ascent of *Monte Cimosa* (7103 ft.; 4-5 hrs.; guide, *Deppino Ferrari*, etc.), the highest summit of the Northern *Apennines*, commanding fine views. It is also a starting-point for numerous shorter excursions (*Monte Majore*,  $\frac{3}{4}$  hr.; *Lago Avaro*,  $1\frac{1}{2}$ -2 hrs.; *Fre. Polesse*, 2 hrs.; *Monte Rondinaio*, *Lago Santo*, etc.). — From *Abetone* via *Piumazzo* to (7 $\frac{1}{2}$  M.) *Pievepelago* (*Modena*, see p. 352).

*Boscotengo* is about  $5\frac{1}{2}$  hrs. drive from *Pracchia*, and 7 hrs. from *Pistoja* (via *Pontepetri*, see above). A road also leads to it from the *Bagni di Lucca* (p. 423) in about 6 hrs. (carr. and pair, with trunk-horse up the hill, 40-45 fr.).

Beyond *Pracchia* the train crosses the watershed of the *Adriatic* and the *Tyrrhenian Sea* by a tunnel about 1 $\frac{1}{2}$  M. in length, and then enters the valley of the *Ombro* (p. 403), which is traversed by a lofty viaduct. Between this point and *Pistoja* there are viaducts and tunnels in constant succession. Beautiful Views. — Beyond (50 $\frac{1}{2}$  M.) *Corbeni* a view is at length revealed of the lovely and populous plains of *Tuscany*, and of *Pistoja* far below.

61 M. *Pistoja* (p. 424). — From *Pistoja* to *Florence*, see p. 428.

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### 53. From Bologna to Ravenna.

52½ M. RAILWAY in 2½-3¼ hrs. (fares 2 fr. 75, 6 fr. 90, & fr. 40 c.; return-ticket, 15 fr. 2½, 10 fr. 60 c.). The train follows the main line to Faenza, Ancona, and Brindisi as far as Castel Bolognese, whence Ravenna is reached by a branch-line.

The train follows the direction of the *Via Emilia* (p. 381). — 7 M. *Mirandola-Ostano*. — 16 M. *Castel San Pietro* (280 ft.), with a chateau built by the Bolognese in the 18th cent., on the *Gillaro*.

21½ M. *Imola* (140 ft.; *Alb. Italia*), on the *Santerno*, an ancient town with 88,144 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornetii*, named after its founder L. Cornelius Sulla, but it is mentioned as *Imolae* as early as the 8th century. In 1480, after a chequered career, the town, along with Forlì, came into the possession of Girol. Riario, nephew of Pope Sixtus IV., and after his assassination (1488) it was held by his widow, Catharine Sforza, until her expulsion by Cesare Borgia in 1499.

The completely modernized *Cathedral of San Cassiano* contains the tomb of St. Petrus Chrysologus, Archbishop of Ravenna (d. 449), who was born at Imola. — The handsome *Palace of Catharine Sforza*, with its rustica façade, is in the *Via Cavour*. The princess is buried in the ancient church of *L'Osservanza*. — Other interesting edifices are the *Palazzo Paterni* (now the Banca Popolare), a reduced copy of the Pal. Strozzi at Florence, and the handsome early-Renaissance *Ospedale Vecchio* (ca. 1480).

The little church of *Madonna del Piratello*, near the town, has a campanile attributed to Bramante.

The train then crosses the *Santerno* to (26 M.) *Castel Bolognese* (135 ft.; *Locanda alla Stella*; *Rail. Restaurant*, poor), an ancient stronghold of the Bolognese, where the Florentines under Niccolò da Tolentino and Gattamelata were defeated by the Milanese under Plescinino in 1434. — Hence to *Faenza*, see p. 395.

The line to Ravenna next passes (30 M.) *Solarolo*, in the Municipality of which is a relief of the Madonna by Ant. Rossellino. — 35 M. *Lugo*, with 9200 inhab., junction of a line to *Lavazzola* (14 M.; p. 361), via *Massalombarda*. — 51 M. *Bagnacavallo* (96 ft.). — 52½ M. *Ravenna*.

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**RAVENNA.** — Hotels (bargain advisable). GRAND HOTEL BYRON (Pl. 35; D, 5), *Via Mazzini*, with trattoria and garden, R. 4-5, B. 1½, pens. 12, omn. 2½ fr.; SPADA D'ORO s. SAN MARCO (Pl. 3; D, 4), *Via Farini*, with trattoria, R. 2½-3, omn. 2½ fr., clean; CAPPELLO, *Via Rattazzi* 9, well spoken of; UNIONE, *Via Sant'Agnes*, unpretending. — Trattoria al Pellegrino, *Via Rattazzi* 26, very fair, with bedrooms at 1½ fr.; Caffè del Risorgimento, in the Piazza Vitt. Emanuele; Caffè Byron, in the Piazza Byron, both tolerable. Cabs: per drive 1, two-horse 1½ fr. (at night 80 c. extra); first hour 1 fr. 70 c. or 2½ fr., each additional ¼ hr. 85 c. or 1 fr. 25 c.; beyond the ... 2 fr. 20 c. or 4 fr. per hour.







lost its prosperity for ever. Thenceforward until 1797, and again in 1810-11, it belonged to the State of the Church. In Aug. 1849, Garibaldi found refuge at Ravenna from the pursuing Austrians, while his wife Anita succumbed to the fatigues of his flight.

In the history of Early Christian Art of the 5th century, Ravenna is the most important place in Italy next to Rome. While most of the other Italian cities fell into decay after the barbarian invasion Ravenna saw new and improving structures rising in her midst at that period. The connection of Roman and Byzantine art may best be studied at Ravenna. Here, as at Constantinople, was formerly the centre of a brilliant civilizational period, the traveller will observe how the capitals of the columns were gradually remodelled and a new style of ornamentation introduced. Besides the basilicas there are also some structures which form a link between Byzantine and some of the churches of S. Italy and the cathedral at Ais is 'Napoli'. The ancient Romanesque of Ravenna belongs to three different periods, the first being that of Honorius and his sister Galla Placidia, 450-460 (Cathedral, San Apollinare Nuovo, San Giovanni Evangelista, San Giovanni Battista, Mausoleum of Galla Placidia, Archiepiscopal Chapel, Baptistry of the Orthodox, and San Francesco); the second a Gothic period from 460 to about 1100 (St. Mark or San Apollinare Nuovo, San Giovanni Battista, Baptistry of the Arians or Sansevero, and the Palace and Mausoleum of Theodoric); and the third a Byzantine period from 1100 onwards (San Felice and San Apollinare in Classe, both begun in the preceding period). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed exterior structure in possessing columns expressly designed for their object (by Byzantine architects in Italy), instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the exterior walls (Palace of Theodoric, San Apollinare in Classe). The last feature appears also in later Christian buildings as before. Round (compared) detached from the churches began to appear in the 5th century. Triumphs are wanting, as also was probably the case originally in most of the Roman basilicas. Notwithstanding the alterations of subsequent ages, and the rising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these noble monuments of triumphant Christianity are profoundly impressive and their effect is greatly enhanced by the stillness and solitude of the environs. — Roman Painting was also extensively practiced at Ravenna. The earliest specimens (Baptistry of the Orthodox, Mausoleum of Galla Placidia) was gradually abandoned for the historical Christian style (San Apollinare Nuovo, San Felice), but at the same time the desire to revive began less and the designs became still and conventional. At this period, too, the costly but still costumes and the arrangement of the Byzantine court, began to affect the designs, thus preparing the way for the later Byzantine style. The traveller will also have an opportunity here of examining Ravenna's first: a series of frescoes of the 6th century, San Giovanni Evangelista (Baptistry of the Orthodox) p. 381; and other works of the early Christian period and thus obtain a very comprehensive review of the art products of the centuries preceding the Carolingian era.

Lord Byron who preferred Ravenna to all the other towns of Italy, and was induced to some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here (June 1810, to October 1812; see p. 381).

From the station (Pl. G, 3, 4), in front of which stands a statue to the Italian patriot L. C. Farini, Dictator of the Emilia in 1860, we pass the Piazza Anita Garibaldi, with the church of San Giovanni Evangelista (p. 382) and a monument (by Zocchi 1828) to the champions of Italian liberty, and crossing the Corso Giuseppe Garibaldi (to the right, Spirito Santo and the Baptistry of the Arians, 382), proceed straight on through the Via Farini to the Piazza

VITTORIO EMANUELE (Pl. D, 4), in the centre of the town. In front of the *Palazzo Municipale* (Pl. 30, built in 1081), in this piazza, rise two lofty columns of granite erected by the Venetians in 1483, bearing statues of SS Apollinare and Vitale (1640). Adjoining is a colonnade of eight columns of granite, perhaps a fragment of the church of Sant' Andrea dei Goti, built by Theodorico the Great and pulled down in 1487. The king's monogram is discernible on the outer-column.

To the W. of this Piazza is the *Piazza Venti Settembre* (Pl. C, 4), with a granite column, erected in 1009. — The Via Gioacchino Rasponi leads hence to the S.W. to the Piazza del Duomo, in which stand a granite column of 1005 and the —

Cathedral (Pl. C, 5) of Sant' Oronzo, or *Basilica Ursiana*, built in 1734-44 on the site of a church founded by Bishop Ursus (d. 306). The present building consists of nave and aisles with transept, surmounted by a dome above the crossing. The campanile and the (inaccessible) crypt are the only relics of the ancient church.

LEVANTON. 2nd Chapel on the right sarcophagus of SS Eusepius and Maximianus (6th cent.). In the S. TRANSY is the chapel of the Madonna del Sudore, built in 1880-89 and containing two early Christian marble sarcophagi, said to be those of SS Barbatian and Reginald. The Choir contains a marble sarcophagus with the remains of nine bishops of early date; to the right the Orson di Sant' Agnello, a silver cross of the 6th cent. (frequently restored), with figures of 27 bishops and 3 archbishops (the relief in the centre of the 10th cent.). At the sides, choir-screen panels of the 6th cent. have been let into the floor — In the AMBULATORY, on each side, are several marble slabs with figures of animals, birds, and fishes, dating from the 6th cent., being fragments of a pulpit ('ambo') erected by Archbishop Agnellus (788-809), with the inscription 'Corvus Christi Agnellus episcopus hunc pyrum fecit'. — The SACRISTY contains an Easter Calendar from 882 to 1000, and the so-called 'Throne of Archbishop Martinus (546-550), which, however, is more probably a throne presented by Pietro Orseolo, Doge of Venice, to the Emp. Otto III and brought by the latter to Ravenna in 1001 (comp. p. 105). The throne is adorned with reliefs in ivory, representing John the Baptist in the centre in front, the four Evangelists on the right and left, the history of Joseph (in two graphic reliefs) at the sides, and the life of Christ on the back, in 6 (originally 16) scenes. The scenes are surrounded with 'Ornamentation' (animals in rich foliage) distinctly influenced by miniature painting. Near it is an enamelled silver crucifix dating from 1200. In the lunette above the entrance to the sacristy, to the right, 'Elijah in the desert, fed by the angel, a fresco by Guido Reni. — The chapel of the Holy Sacrament (1612) in the N. TRANSY contains the Shewer of Hanna, also by Guido Reni; the frescoes on the ceiling, Christ in glory, are by his pupils.

Adjoining the Cathedral is the —

\*Baptistery of the Orthodox (*Battistero degli Ortodossi*; Pl. 6, C 5), or San Giovanni in Fonte, an octagonal structure, with a cupola, constructed of clay-vaselets. According to Corrado Vivanti, this was originally part of a Roman bath, converted to Christian use by Archbp. Neon (449-462). The building was restored in 1866-68.

The Levanton, the pavement of which has been raised nearly 10 ft., contains two archedes, one above the other. The cupola is decorated with 'Mosaic of the 6th cent. (partly restored), the best and most ancient at Ravenna, representing the Baptism of Christ (with a beard) with the saviour of the Jordan on a gold ground and the twelve Apostles on a b)

ground. Under these runs a broad frieze, on which, between the groups of light columns, are represented four altars with the open books of the gospels, and thence with crosses. The upper arcade of the wall are adorned with statue figures of prophets (?), and architectural enrichments, in stone. On the lower section of the wall are admirable mosaics of gold backgrounds on a blue ground with statues of prophets (?) at the corners. The large font in white marble and porphyry is of the 16th cent., but its parapet is ancient. — In an adjoining room is a Baroque vase. — *Custodian, Via del Battistone 3.*

On the first floor of the Archiepiscopal Palace (Pl. C, 5), restored in the 16th cent., is the *Cappella di San Pier Orsologo* (p. 384), a square vaulted chamber of the 5th cent. (see 30-50 a.).

The vaulting is adorned with ancient *mosaics*; in the arches, saints; in the centre, on the groining, four angels holding the monogram of Christ; under them the symbols of the four Evangelists; in the centre of the arch, Christ as a young man without beard. The Madonna and two saints over the altar were originally in the cathedral. — The *Salò Lepidario*, or anteroom, contains ancient and early mediæval inscriptions, a Roman torso in porphyry, and a *bas-relief* with children, a fragment of the frieze of the temple of Neptune (p. 381). — The archiepiscopal *archivio* comprises about 11,000 documents on parchment.

On the right (No. 3), at the beginning of the Via Alfredo Bacarini, leading to the Porta San Mamerto, is the *Accademia di Belle Arti* (Pl. D, 5), founded in 1827 (open 9-2; ring at the gate, 50 a.).

The *Picture Gallery* chiefly contains pictures by masters of the place, such as two Madonnas by *Strozz Rondinelli*; a *Crucifixion*, *Ecce Homo*, *Descent from the Cross*, and several portraits by *Luca Lanzi* (1677-80), pictures by his son *Francesco*. The following may also be mentioned: *Ecce Homo*, *Descent from the Cross*; *Crucifixion*, *Madonna and saints*; *Quarant'ore*, *St. Romuald*; *St. Peter*, *St. John*; *C. Ognus*, *St. Benedict*. — Among the other contents of the Academy are a large ancient mosaic found at Sant' Apollinare in Classe in 1876; the *Monument* with recumbent statue of *Guidarello Guidarelli*, 'guerrier Ravennate' (d. 1601), by *Felice Lombardi* (?); *Ecce Homo*, by *Omata*; a bust of *St. Apollinare* by *Thorvaldsen*, many casts from the antique.

In the same street, No. 6, is the secularized Camaldulensian monastery of *Classo*, built in 1616 et seq. by the monks of Sant' Apollinare in Classe fuori. It now contains the *Municipal Collections* (*Biblioteca e Museo*, Pl. D, 6).

On the ground-floor is the *Museo Nazionale* (adm. on week-days 9-4.30, Sun. & holidays, 9-3, free, no catalogue).

We first enter the *Salò Claustrum*, built by *Giulio Marzili* of Florence in the 17th cent., which contains Greek, Etruscan, Roman, and Byzantine inscriptions and fragments of Roman buildings and statues. R. Wall. 210 *Bas-relief* representing the *Apotheosis of Augustus*, with the seated figure of Rome to the left and figures of *Julius Caesar*, *Augustus*, and *Claudius*; fragment of the same work, with procession of sacrificial animals. N. Wall. 84. Tomb relief of the *Longidiana* family. — We now enter (to the right) the *Vestibule of the Barocourt*, with a bust of *Pope Innocent X.* by *Borami*. — In the *Barocourt* are furniture, a collection of coins and medals, and a fresco of the *Wedding at Cana*, by *Luca and Primo Lanzi* (1680).

In the *Corridor* leading to the church are remains of sarcophagi, inscriptions, and mosaics from the churches of Ravenna.

The old *Convent* (church of *San Romualdo*, restored by *Luca Lanzi* in the Baroque style in 1680, with its fine altar adorned with rare mosaics, contains earl. Christian, Byzantine, mediæval, and Renaissance sculptures in marble. 101 Early Christian sarcophagus of the 5th cent., with reliefs (Daniel in the Lions Den, Adoration of the Magi, Raising of Lazarus), afterwards used as the tomb of the Greek Bishop *Irene* (d. 641); 102 Early Christian sarcophagus reliefs of the 5th cent. (Daniel and Lazarus; above,

Christ in the act of benediction); 351. *Ant. Braccio*, Seated figure of Pope Clement XII. (1758), transferred hither from the Piazza Vitt. Emanuele in 1807. The large porphyry basin was brought hither from the Mausoleum of Theodoric (p. 385). — Adjacent are small and tasteful Cloisters, brought from Santa Maria in Porto in 1828, and containing some terracottas.

The former Sacristy contains the main part of the collections. In the middle, Case 1. Parts of a Byzantine set of jewels, found in 1879 in the crypt of San Francesco; remains of a costly "Suit of gold armour, inlaid with Oriental garnets, probably Theodoric's, found in the Darsena in 1804; Case 2. Works in ivory. On the walls: embroidery, wood-carvings, bronzes, fine majolica, terracottas, etc. — A glass Room contains Egyptian, early Italian, and Roman antiquities.

On the first floor is the Biblioteca Comunale (admission daily, 10-2, except on Sundays and holidays), founded in 1707, containing 72,000 vols. (including 700 incunabula) and 1000 MSS. Among the latter are the celebrated MS of *Arctophanes* of the 10th cent., one of *Dante* of 1399, another by *Pietro di Dante* (?), letters of *Cicero* of the 16th cent., commentary of *Benedetto da Imola*, prayer-book of *Mary Stuart*, with miniatures; *Fishers' Book* from the Tomb of *Dante*. The rare editions include the *Deverole* of *Bontas* VIII, printed by Faust at Mayence in 1468. Here also is shown the chest (re-discovered in 1865), in which the bones of *Dante* were preserved since 1677 (see p. 380).

*San' Agata* (Pl. D 6; entrance Via Mazzini 46), a basilica consisting of nave and aisles with an inner vestibule, dates originally from the 6th cent. but was almost entirely rebuilt, including the round campanile, in 1476-84. In 1803 it was restored in the original style. It contains beautiful antique marble columns and an ancient ambo, or pulpit, shaped like the hollowed drum of a column.

A little to the N. is the small Piazza Byron (Pl. D 5), at the corner of which is the Hôtel Byron (Pl. 35), formerly the *Palazzo Rasponi*, occupied from June, 1819, to Oct., 1821, by Lord Byron (p. 386), as the memorial tablet records. A monument to *Garibaldi* was erected in the piazza in 1892.

*San Francesco* (Pl. 12; D, 5), formerly *S. Pietro Maggiore*, is said to have been founded by St. Petrus Chrysologus (p. 384), but is now entirely modernized (1793) with the exception of the tower and the crypt. It has belonged to the Franciscans since 1261.

The interior consists of nave and aisles, with 22 columns of coloured marble. Unpleasant modern ceiling. At the entrance are several ancient tombstones; on the right that of *Ottavio da Polenta*, of 1399; on the left that of *Enrico Alfieri*, who died in 1803, at the age of 82, as general of the Franciscans, below which is a Christian sarcophagus of the 4th century. Then on the right the alleged sarcophagus of the bishop St. *Libertus* (374-378). The Cappella del Crocifisso, the 2nd on the right, contains two columns of Greek marble and handsome pilasters with capitals and ornamentation by *Pietro Lombardo* of Venice. At the end of the left aisle is the fine Renaissance monument of *Luigi Numa*, by *Pom. Plumberti* (1800). The crypt is borne by 22 columns.

Adjoining the church on the left is *Dante's Tomb* (Pl. 41, D, 5). The poet died at Ravenna, where he enjoyed the protection of *Guido da Polenta*, on 14th Sept., 1321, at the age of 56, and was temporarily interred in the narthex of the church of San Francesco.

In 1492 *Bernardo Bembo*, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro Lombardo*, but it was practically rebuilt in 1788. It is a square structure with a dome, embellished with medallions of



the poet's teachers and patrons (Virgil, Brunetto Latini, Can Grande della Scala, and Guido da Polenta); opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains. It bears an epitaph composed by Bern. Cennucci in 1357:—

*Sura Menarchiae, Supares, Philopothonta inaequae  
Lustrande coctis, coluerunt fatis quosque,  
Sed quia pars casti matoribus hospita castris,  
A(n)choraque cum potuit felicitas astra,  
His claudet Dantes, patriis uisceribus ab eris,  
Quam potuit parvi Florentia mater amaris.*

A marble slab opposite the tomb indicates the site of the house in which Guido da Polenta entertained the poet (1317). — To the right of the tomb is the so-called *Sepolcristo di Braccioforte*, a small court with eleven Early Christian Sarcophagi, some of which, however, were found elsewhere. The largest (4th cent.) has a representation of Christ between St. Peter and St. Paul, with the Annunciation and Visitation at the sides. The remains of Dante, which had been lost sight of in 1810, were rediscovered here in 1885.

**SAN MICHELE IN AFRICANO** (Pl. 20, D 4, entrance, Via Rattazzi 7), erected in the 6th cent., is now destroyed with the exception of the apse and the campanile (15th cent.). — Near by is the *Torre Comitale* (Pl. 42, D, 3), a tower of the 11th or 12th cent., 130 ft. high.

**SAN DOMENICO** (Pl. C, 3, 4), a basilica founded in 1269 and rebuilt by G. B. Contini about 1700, is adorned with four paintings by N. Mondinelli. — In the Via Cava, to the S. of the Porta Adriana, is the picturesque church of *Santi Giovanni e Paolo* (Pl. B, 3, 4), of ancient foundation, but rebuilt by Dom. Barbiana in 1768; the lower part of the tower belonged to the original edifice. An ambo of 596 in the interior resembles that in the cathedral (p. 387).

\***San Vitale** (Pl. C, 3) was erected under the superintendence of Julianus Argentarius by Archbp. Ecclesius (521-534) on the spot where St. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It was probably originally the court-church, and served as a model to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal (37½ yds in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side. The vestibule adjoining the church obliquely on the W. side was originally flanked by two towers, of which that on the N. was pulled down in 1639, while that on the S. was replaced at an early date by a campanile, restored in 1688.

The *triconch*, remodelled in 1600-40, was restored by Corrado Rinaldi in 1895-1900 and freed from inappropriate additions, with the exception of the baroque frescoes by *Sebastiano Borsari* and others in the dome. It is divided by eight massive pillars into a central space and a surrounding ambulatory. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round arched lights. The lower parts of the pillars are still incrustated with their original coating of rare marble ('Africano'). The upper columns have capitals of several pieces, the lower columns fine trapezium-capitals (perhaps the earliest in Ravenna). The pavement has been raised about 2½ ft. in the course of centuries.

The Coven is adorned with admirable *Mosaics*, which are however inferior in style to those of earlier date in the Baptistery of the Orthodox (p. 387) and to those of the Mausoleum of Galla Placidia (see below). Christ enthroned on the globe, angels on both sides; on the right St. Vitalis, and on the left St. Ecclesius with the church itself. Below, (1) Emp. Justinian with the Archbp. Maximian and attendants, and (2) the Empress Theodora with the ladies of her court, both presenting offerings. Above these, under the windows, are represented Jerusalem (on the left) and Bethlehem (on the right). Above, on the side walls, the four Evangelists sitting, beneath them, Jeremiah (on the left) and Isaiah (on the right) standing. On the left in the centre, the three angels entertained by Abraham, Sarah at the door, and sacrifice of Isaac. On the right, in the central scene, an altar with bread and wine; at the sides, the blood-sacrifice of Abel and the bloodless offering of Melchisedech. Beside it, Moses as a shepherd, above, Moses putting off his shoes before the burning bush. In the archway, busts of Christ (repainted), the Apostles, and St. Gervasius and Protasius, sons of St. Vitalis. The beautiful *Altar* of translucent Oriental alabaster, intended to be illuminated by lights placed within it, was reconstructed in 1888. — On the right, at the entrance to the choir, a *Free Relief* from a frieze is a temple of Neptune, representing his throne with shells, trident, and gulls; opposite to it, a modern copy.

In the Atrium are placed two early Christian sarcophagi. — At the N.W. angle are traces of the old winding-staircase that led to the Women's Gallery (*Matronarum*) in the N. tower. The gallery, which is now reached by a modern staircase to the left of the choir, contains numerous sketches illustrating the latest restoration of the church.

The custodian of San Vitale keeps the key of the —

**Mausoleum of Galla Placidia** (Pl. 27, C, 2), now *Santi Nazario e Celso*, founded about 440 by that Empress (p. 386) beside the church of Santa Croce, the anterior half of which was pulled down in 1092. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome.

The interior (restored in 1880), the pavement of which is about 5 ft. above the original level, is adorned with beautiful *Mosaics* of the 6th cent., on a dark blue ground. In the dome, a Latin cross between the symbols of the four Evangelists; in the four arches eight apostles, between whom are doves drinking out of a vase (resembling the celebrated mosaic at the Capitol); under the vaulting of the right and left transept are the other four apostles in gilded mosaic; beside them are signs of a spring. Over the door is "Christ as a young shepherd, with long hair, opposite to the triumph of Christian faith, in which Christ (?) is committing to the flames an open book, probably heretical; the adjacent cabinet contains the gospels. — Behind is the large marble *Sarcophagus* of Galla Placidia (d. 490, gilded by her in 1877), in which, according to a medieval tradition, the Empress was interred in a sitting posture. The other marble sarcophagi (also empty) are said to be those of the emperors Honorius and Constantius III.

The church of *Santa Maria Maggiore* (Pl. 17; C, 3), founded by Archbp. Ecclesius (p. 390), was rebuilt in 1671, the only relics of the original church being the columns and the campanile.

**San Giovanni Battista** (Pl. D, 3; entrance Via Otrol. Rossi), erected by *Baduarius* for Galla Placidia (?), was almost entirely rebuilt after 1683 by *Pietro Grossi*. The substructions of the tower and the interior columns belong to the original church.

In the N.E. corner of the town is the *Rocca di Brancaloni* (Pl. F, 2), the old castle of Ravenna, built after 1467 by the Venetians and partially taken down in 1795.

The *Conso GIUSEPPE GARIBOLDI* (Pl. E, F, 2-5) leads to the N. to the *Porta Serrata* (see p. 303), and to the S. to —

*Spirito Santo* (Pl. E, 3, 4, entrance in the *Via Paolo Costa*), or *San Teodoro*, erected by Theodoric for the Arian bishops, but rebuilt in the 16th century. It is a flat-roofed basilica, with a vestibule at the W. entrance and a Renaissance portal, and is adorned with fourteen columns of coloured marble in the interior. In the 1st chapel on the left is an ancient marble pulpit — The sacristan (in the house No. 8) also keeps the key of the adjacent Baptistry of the Ariani, afterwards the oratory of *Santa Maria in Cosmedin*, but originally the octagonal hall of a Roman bathing-establishment.

The octagonal dome is adorned with *Mosaic* of the 6th cent. (freely restored) in the centre, Baptism of Christ; on the left, the river-god of the Jordan, surrounded by the Apostles. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the *Casa di Diodono* the adjoining house on the left.

In the *Piazza Anita Garibaldi* (p. 306) is the church of —

*San Giovanni Evangelista* (Pl. F, 4), erected in 424 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, but almost wholly rebuilt in 1747, except the tower. The court in front has retained the form of the ancient atrium. Above the beautiful portal of the latter (1316) are reliefs in allusion to the foundation of the church.

The *luncheon* (if closed, knock at the door), with its unpleasant barrel vaulting, consists of nave and aisles borne by twenty-four antique columns. The pavement has been raised by about 8 ft. The vaulting of the 3th chapel on the left is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church, St. Gregory, Ambrose, Augustine, and Jerome, by *Giulio* (who had come to Ravenna between 1517 and 1520 on a visit to his friend Dante). In the closed chapel of St. Bartholomew (left of choir) are remains of a rude *Mosaic Pavement* of 1213, representing scenes from the Third Crusade.

\**Sant' Apollinare Nuovo* (Pl. E, 4, 5), a basilica erected after 500 by Theodoric the Great as an Arian cathedral (*St. Martinus in Caesalaneo*), was in 560 converted by the Archbishop St. Agnellus into a Roman Catholic church. It has borne its present name since the 8th or 9th century. The campanile is old. The atrium and apse were removed in the 16th cent., but the nave still affords the rare spectacle of a well-preserved interior decoration of the early-Christian period. The ceiling, however, was modernized in 1611.

The *luncheon* contains twenty-four marble columns brought from Constantinople. On the right is an ancient *ambo*. The walls of the nave are adorned with interesting *Mosaic* of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period, afterwards frequently restored (most recently in 1908-99) on the left the town of Claudi with its Roman buildings, the sea and ships, twenty-two virgins with the Magi (the R. half badly restored); on the right is the city of Ravenna with its churches and the palace of Theodoric, and twenty-six saints with wreaths approaching Christ enthroned between angels (a group which has also been freely restored). These last mosaics betray a tendency to the showy style of the later period, but the 18 single figures of the teachers of the church above them, between the windows, are executed in a more independent and pleasing manner. Above the windows, on the upper part of the wall, on each side, are thirteen interesting compositions from the New Testament.

On the left, the sayings and miracles of Christ (without a beard); on the right, the history of the Passion from the Last Supper to the Resurrection (Christ with a beard). The omission of the Crucifixion itself points to the origin of these mosaics at an early period when representations of the kind were abhorred. — The last chapel (*Cappella delle Reliquie*) on the left, in which the marble lining of the walls still remains, contains an ancient marble episcopal throne, broken marble screens which belonged to the ambo of the nave, and on the wall a portrait of Justinian in mosaic, restored in 1803. At the altar are four porphyry columns from the ancient ciborium.

At the corner of the Via Alberoni, a few paces to the S. of S. Apollinare Nuovo, some remains of the Palace of Theodoric (Pl. 99; E, 5) are still extant, unless indeed, as is possible, these date from an addition erected in the time of the exarchs.

The remains include a narrow façade with round-arched blind arcades and with a central niche (exedra) in the upper story (disengaged in 1886 and at the same time freely restored), a colonnade in two stories, the bases of two round towers, etc. (key kept by the sacristan of S. Apollinare; fee 50-60 c.). — The palace was plundered by Belisarius in 550, and in 1784 its treasures of art and most of its columns were removed to Aix-la-Chapelle by Charlemagne. The palace and its gardens extended E. to the Viale Pallavicino, and down to 1085 the sea adjoined it at the back. The massive principal tower was standing until 1285.

Still farther to the S. is Santa Maria in Porto (Pl. F, 6), erected in 1553 from the remnants of San Lorenzo in Caesarea (p. 385), and restored in 1895-96. The façade dates from 1784. The church consists of nave and aisles with transept and an octagonal dome, the roof borne by columns and pillars placed alternately. The choir contains an ancient vase in porphyry. In the N. transept is a Byzantine marble relief of the Virgin (8th cent. ?). — The adjacent Monastery, now a barrack, has two handsome Renaissance cloisters (16th cent.). — In the *Ippodromo*, behind the church, a fragment of the town-wall (6th cent.) is preserved.

About  $\frac{1}{2}$  M. to the E. of the *Porta Serrata* (Pl. D, E, 1; p. 302), beyond the railway, is the *Mausoleum of Theodoric the Great* (Pl. G, 1; fee 30-50 c.), or *Santa Maria della Rotonda*, as it was called after the remains of the heretic were scattered and the church became a Roman Catholic place of worship. In the middle ages it was the church of the adjoining Benedictine monastery and the Pantheon of Ravenna, but it was disengaged again from the surrounding buildings in 1719. Probably erected by Theodoric himself (about 520), it is a two-storied structure of decagonal shape in the style of the ancient Roman tombs, and the flat dome, 36 ft. in diameter, consists of a single huge block of Istrian rock, which is said to weigh 470 tons. Some remains of the colonnade which encircled the somewhat retreating upper story are now preserved in the interior. The substructure long lay half under water; the upper part is approached by a double staircase of marble (1774).

About 2 M. to the N.E. of the rail. station, on the Canale Corsini (p. 385) and at the beginning of the Pineta (p. 395), is the *Cimitero Monumentale*, laid out since 1879 (fine monuments).

About 2 M. from the *Porta Nuova* (Pl. F, 7), and not far from the ancient harbour of Ravenna, which has been entirely silted up since the 18th cent., is the church of *Santa Maria in Porto Fuori*, a basilica with open roof, erected by the Blessed *Pietro degli Onesti* ('*Pietro il Peccatore*') in 1096 et seq. The left aisle contains an ancient Christian sarcophagus with the bones of the founder (d. 1119). The choir and the adjacent chapels contain beautiful frescoes by masters of the *Rimini* school (13-14th cent.). The massive substructures of the lofty square campanile are said to have belonged to an old lighthouse (*farò*). The church is mentioned by *Dante* (*Paradiso* xxi, 123).

No traveller should quit Ravenna without visiting the church of *Sant' Apollinare in Classe*, situated 3 M. to the S.E. of the *Porta Nuova*. This may be done either by carriage (with one horse, there and back, about 3-4 fr.; comp. p. 384), or by the railway between Ravenna and Rimini, or by the steam-tramway mentioned at p. 385 (trains stop at *Classe* between June 1st and Sept. 30th only; fares 00, 45, 80 s.). About halfway, both the road and the railway cross the united rivers (*Fiume Uniti*) *Ronco* and *Montone*.

*Sant' Apollinare in Classe Fuori*, erected under Archbishop *Ursicinus* (535-56) by *Julianus Argentarius* ('the treasurer') outside the gates of *Classis*, was consecrated in 549 by St. Maximian, afterwards belonged for a long period to a *Cassiodor*ian monastery (comp. p. 386), and was restored in 1779. This is the largest of the basilicas still existing at Ravenna. It consists of a nave and aisles, with a vestibule at the W. end, and a handsome round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with indications of pilasters and arches. (For unblocking the doors, 50 s.)

The spacious *introna* (now almost destitute of colour) rests on twenty-four alpine columns, and has an open roof added in the middle ages. The walls of the *Nave* and *Aisles*, which were stripped of their marble panelling by *Sigismondo Malatesta* in 1440, have been adorned since the 18th cent. with portraits of bishops and archbishops of Ravenna, an unbroken series of 130, from the first successor of St. Apollinaris, who suffered martyrdom in 74 under *Vespasian*, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops (8-8th cent.). A niche in the right aisle probably once contained the remains of St. Apollinaris. In the left aisle is an inscription relating to the penance performed here by *Emp. Otto III.* at the instigation of St. *Romuald*. Farther on is an ancient capital used as a holy water basin. At the end of the aisle is a tabernacle of the 9th cent., with an altar of the 15th century. — The *Nave* contains a marble altar, in the ancient fashion, said to have been erected by St. Maximianus. — The *Choir* (12th cent.), a kind of corridor in which the remains of St. Apollinaris were deposited in 1178, is sometimes under water. The bronze window-grating, seen from without, is ancient. — Above the crypt is the broad flight of steps (restored in 1778) leading to the *Tronca*, with the high-altar. The modern canopy of the latter is borne by four ancient columns of black and white *Oriental* marble. The two ends of the choir-bench terminate in the episcopal throne of St. *Damianus* (688-705), which has been sawn through. The dome of the tribune is adorned with well-preserved *Mosaics* of the 6th and 7th cent.: in the centre, a large cross on a blue ground with gilded stars, with the *Transfiguration*, at the sides, *Moses* and *Elia*, below whom

in St. Apollinare preaching to his flock; below, on the right, are the sacrifices of Abel, Melchisedech, and Abraham; on the left, the three brothers Constantine IV., Heraclius, and Tiberius, bestowing privileges on Archbishop Reparatus (ca. 611-77); between them are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. — The Eusebian Arch is also embellished with mosaics. In the centre a bust of Christ, at the sides the symbolical figures of the Evangelists, and below them twelve apostles (symbolized as sheep) hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine Forest of Ravenna*, or *La Pineta*, which existed in the time of Odoacer and has been extolled by Dante, Boecaccio, Dryden, and Byron, begins about  $1\frac{3}{4}$  M. beyond the church of S. Apollinare (cab there and back 6 fr.). The severe winter of 1879-80 and a conflagration seriously injured it, but new trees have been planted.

About 2 M. to the S. of Ravenna, on the bank of the Ronco, rises the *Colonna di Gaston de Foix*, erected in 1607, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII. of France and Duke Alphonso I. of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave Gaston de Foix fell (p. 181).

Trajan built an Aqueduct to supply Ravenna with water from the mountains near (20 M.) Teodorano. Some remains of this structure, which was restored by Theodoric, may be seen in dry weather in the bed of the Ronco at San Bartolomeo, a little above Ravenna.

Railway from Ravenna to Ferrara, see p. 391; to Rimini, see *Bondcher's Central Italy*.

## 54. From Ravenna (or Bologna) to Florence via Faenza.

$94\frac{1}{2}$  M. RAILWAY in  $5\frac{1}{2}$  hrs. ( fares 17 fr. 65, 12 fr. 40, 7 fr. 85 c.). Carriages are changed at Castel Bolognese and Faenza, and the first morning train is the only one that makes direct connection.

From Ravenna or Bologna to (26 M.) Castel Bolognese, see p. 384.

31 M. Faenza (110 ft.; Corona, R. 1-2 fr.; Vittoria), the *Faentina* of the ancient Boii, a pleasant town with 38,767 inhab., on the *Lamone* (the ancient *Anemo*), has given its name to a kind of majolica (fayence), the manufacture of which was at its zenith in the 15th and 16th cent. and has recently been again receiving attention.

The spacious Piazza Vittorio Emanuele is surrounded by the *Torre dell'Orologio*, the *Palazzo del Comune*, and the fine CATHEDRAL OF SAN COSTANZO. The latter, a basilica with nave and aisles, was begun in 1474 by *Giuliano da Majano* of Florence, and contains the tomb of St. Savinus, by *Benedetto da Majano* (1472).

The Via Severoli leads to the right from the S.W. angle of the piazza to the secularized convent of *Santa Maria dell'Angelo*, on the first floor of which is the municipal PINACOTHECA, with some good paintings, chiefly by artists of the Romagna, a few sculptures, and some fine majolica. The sculptures include a colossal group of the Virgin and the two SS. John, by *Ant. Begarelli*, a wooden statue of St. Jerome, by *Donatello*, and a marble bust of John the Baptist, probably by *Ant. Rossellino*.

From Faenza to Ancona, see *Bondcher's Central Italy*.

The RAILWAY TO FLORENCE describes a wide curve round Faenza, and by means of a short tunnel passes from the plain into the broad valley of the *Lamone* (p. 395), which it continues to ascend, frequently crossing the stream, to the ridge of the Apennines.

40 M. *Brissighella* (876 ft.), a pleasant town with 13,815 inhab., situated, with its pretty villas, on the left bank of the river on a mountain-slope crowned with a castle. — 42½ M. *Fognano*. We traverse three tunnels.

At (53 M.) *Marradi* (1045 ft.) the mountains approach nearer to each other. On the conical mountain-peak to the right is a ruined castle. We now cross to the right bank, but recross the stream by a lofty viaduct, and traverse six tunnels more. 56 M. *Fantino-Palagiano*.

Beyond (59 M.) *Crespino*, we enter the main tunnel of the line (2½ M. long; 5 min. transit), which pierces the ridge of the Apennines. The highest point of the line (1890 ft.) is reached in its middle. The line now rapidly descends and the long *Montagnano Tunnel* (1¼ M.) brings us to the narrow, mountain-enclosed valley of the *Enza*, which we soon quit by another series of tunnels to enter the valley of the *Elisa* at the church of *Madonna dei Tre Fiumi*.

Beyond (67½ M.) *Ronta* the train leaves the valley of the *Elisa*, and runs through a fertile hilly district to (70½ M.) *Panicaglia*. The beds of several torrents are spanned by large bridges and viaducts.

72½ M. *Borgo San Lorenzo* (606 ft., *Alb. del Sole*) is the chief place (14,781 inhab.) in the *Mugello*, a beautiful wide valley, enclosed by lofty mountains, on the W. slope of the Central Apennines. The valley is watered by the *Sieve*, which joins the Arno at Pontassieve (p. 530).

The train crosses the stream a little before reaching (76½ M.) *San Piero a Sieve*, and then, following the monotonous valley of the *Carra*, ascends the S.W. longitudinal chain of the Apennines, which culminates in the *Monte Giovi* (9255 ft.) and the *Monte Morello* (8095 ft.; p. 526). After traversing two tunnels, we reach (80 M.) *Vaglia*, on the highroad from Bologna to Florence (p. 382). Ascent of the *Monte Morello*, see p. 526, of the *Monte Senario*, p. 529. — Three more short tunnels. To the left we catch a momentary glimpse of the *Monte Senario*, with its convent (p. 529).

A tunnel, 2¼ M. in length, now pierces the E. spur of the *Monte Morello*; and beyond another short tunnel we reach (85 M.) *Montecosaro* (p. 529). — Four more tunnels. To the right is a view of the valley of the *Mugnone*, with the lower part of the railway, in the distance, Florence and its hills. We cross the *Mugnone* to —

89 M. *La Caldine*, on the left bank. Below the station the valley contracts between the hills of *Montetinaidi*, on the right, and *Fiesole* (p. 527), on the left. Two tunnels. We finally descend the right bank of the *Mugnone* to the well-tilled valley of the Arno.

94½ M. *Florence*, see p. 431.

## VII. Tuscany.

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Tuscany, which covers an area of 9287 sq. M., and contains 2,226,200 inhab., is divided into eight provinces of very different sizes; viz. *Maremma*, 897 sq. M. in area, long an independent duchy and afterwards united with Modena down to 1859; *Lucca*, 578 sq. M. in area, also long independent, but incorporated with the duchy of Parma from 1814 to 1847; *Florence*, the largest province, 2267 sq. M. in area; *Leghorn*, the smallest, about 128 sq. M. in area; and *Pisa*, *Arezzo*, *Siena*, and *Grosseto*. The density of the population, too, varies greatly in different parts of the country. In the province of Lucca there are about 481 inhab. to the square mile, in Florence 266, in Siena 127, and in Grosseto not more than 57. With the exception of the coast-districts and the valleys, the country is hilly, and intersected by the spurs and ramifications of the *Sub-Apennines*. The N. part, adjoining the *Arno*, is most fertile, the plains and slopes of the hills being richly cultivated. A strong contrast to this smiling region is presented by the marshy coast district below Leghorn, where malarial fevers have wielded their destructive sway since the depopulation which took place in the middle ages. The soil of the inland hill country is also poor, but some compensation is afforded for this by its copper and other mines. Tuscany, indeed, possesses greater mineral wealth than any other part of Italy, and to this circumstance is due the fact that it was earlier civilized than the rest of the peninsula.

Tuscany still retains the name of its first inhabitants, the *Etrusci* or *Ettrusci* (Greek *Συρρακηνες*). The excellent iron of Elba and the rich copper mines of Volterra afforded them materials for establishing thriving industries, the products of which were in demand far and wide at a



early period, as for example at Athens and in Germany, where numerous discoveries of ancient Etruscan iron-work have been made. The art of navigation was simultaneously developed. The earliest naval battle in the western part of the Mediterranean dated down by tradition (about B.C. 487) was fought between the Greeks and Etruscans for the possession of Corsica, and resulted in the victory of the latter, who thus obtained supremacy over the sea still known as the Tyrrhenian. The *Lacus of the Etruscan Forum*, which extended from the foot of the Alps to the Bay of Naples, was also instrumental in promoting civilization, as it was the means of diffusing a knowledge of writing, as well as of the mechanical arts and to some extent influenced even Latin and Rome itself. The Etruscan Museum at Florence itself affords an opportunity of becoming acquainted with the artistic products of this ancient people in bronzes and earthenware, and obtaining an insight into their gloomy and mystic disposition. At Fiesole our attention will then be directed to the huge stone structures erected by the Etruscans to defend their frontier against the predatory Ligurians of the Apennines. The connection between antiquity and modern times is not very apparent in this part of the country, as the climate and of Etruria lies somewhat to the S. of the limits prescribed in the present Handbook. Some of the twelve great cities which divided among them the supremacy over the whole country lay on the Arno, and the beautiful valleys which now delight the eye of the traveller being exposed to the continual incursions of the Ligurians, were marshy and desolate down to the 6th cent. B.C. and did not prosper till the time of the Romans. The history of the ancient Etruscans may nevertheless appropriately be kept in view. If Florence faithfully reminds the visitor at every step that modern Italy owes its noblest aspirations and richest intellectual inheritance to 'his city and this land, the student of history will be interested in remembering that the same office of disseminating civilization among their contemporaries was performed by the Etruscans 200 years before the modern development of the country.

The power of the ancient Etruscans attained its zenith in the 6th cent. B.C., but owing to the want of political coherence in their widely scattered confederation they were unable permanently to maintain their supremacy. As the whole of E. Italy had been conquered by the Celts, and Campania by the Samnites (in 426), so the Romans and Latins from the lower Tiber gradually encroached on Etruria, and after protracted struggles - varied city after city from the confederation. In the first cent. the entire country thus became subject to the authority of Rome. By the establishment of numerous colonies and abundant grants of the Roman citizenship the country was gradually Latinized and the Etruscan language - which has been handed down to us in several thousand still undeciphered inscriptions - was superseded by Latin. Some of the peculiarities of the Tuscan dialect, such as the slight aspiration of the *c* before *e* (*chese* for *case*), are thought to be referable to the old language of the country, but this is matter of mere conjecture. The traveller acquainted with Italian will have little difficulty in understanding the people of the country, as the modern written Italian language (*lingua vulgare vulgare italiana lingua toscana*) is mainly derived from the dialects of Central Italy and particularly that of Tuscany. This language is proved to have been used as early as the 10th cent. by the educated classes as well as Latin, but Dante and the great Tuscan poets and prose writers were the first to give it grammatical regularity and precision. Though closely allied with the popular dialect, it is by no means identical with it, (*l'italiana è lingua letteraria, fu scritta sempre e non mai parlata* (*Paradiso*)).

During the later imperial epoch the country formed the province of *Florentia* and was afterwards a French county under the same name. The extensive domains enjoyed by the countess *Matilda*, the friend of Pope Gregory VII. were dismembered after her death (1115), even before which municipal liberty had begun to spring up in the towns. Among the rival communities Pisa, owing to its situation, attained the greatest artistic power, and like Lucca, Vercelli, and Genoa, escaped destined to be the centre of a new state. In the 13th, 14th, and 15th centuries it

was by far the most important of the Tuscan cities, and while the districts were commemorating their victories by the erection of imposing buildings, Florence had hardly begun to exist. Florence was first indebted for its preëminence to the fact that it lay on the great route from the north to Rome and commanded the passage of the Arno. Under the great many German knights settled here, and at a later period several noble families traced their origin from German ancestors. The surprising attacks upon conquered the central and upper part of the valley of the Arno, which the situation of their town enabled them to do, and their arms were afterwards attended with further success. While the rest of Italy was gradually suffering dismemberment and throwing off the fragments of its earlier traditions, Florence was still quietly developing her resources and was thus more enabled to take possession of the inheritance of the earlier culture achieved by other towns. After her extensive outbursts had in a great measure ceased but above the narrow limits of her ancient life she began to suffer like the rest of Italy from the dissensions of a number of wild factions, but the more earnest character of the citizens enabled them more effectively to grapple with these difficulties. Florence may be said to resemble a man of unusual strength, whose physical development has been but tardy, and thus it was that she became the mistress of Tuscany (Leo). In 1190, among her other acquisitions, Florence gained possession of Pistoia in 1191 of Arezzo, in 1193 of Pisa, in 1200 of Cortona and in 1212 of the barons of Lorchino. When at length the free constitutions of the greater part of Italy were superseded by principalities, Florence did not escape the general fate, but the change took place in the most favourable manner possible. Among all the Italian dynasties by far the best in rank was that of the Medici not only owing to their magnificent patronage of art and science, but to their prudent administration, their endeavours to improve the lower classes and their care for agriculture, commerce and the material interests of their subjects. At a later period their example was followed by the princes of Lorraine and down to the present time Tuscany has enjoyed the enviable lot of being the most enlightened and civilized and the best governed state in Italy. The fact that Tuscany unconsciously participated in the national aspirations for unity and freedom and voluntarily recognized the hegemony of a comparatively distant and unsympathetic section of the Italian race, affords the strongest possible evidence of the earnestness of that remarkable revolution which led to the unity of Italy.

In 1500 with the aid of the arms of Emperor Charles V., the dynasty of the Medici was firmly established in the sovereignty of Florence. The wise Duke Cosimo I. (1519-70) extended his dominions considerably particularly by the acquisition of Siena in 1557 which was ceded to him by the emperor. In 1569 he obtained from Pope Pius V., instead of the coveted title of King, that of Grand Duke, *principe* of Florence. He abdicated in favour of his son Francesco (1574-87). Francesco was succeeded by his brother Ferdinand I. (1587-1609) who had previously been a cardinal. Cosimo II. (1609-21), the son of the latter Ferdinand II. (1621-70) and Cosimo III. (1670-1723) were the next princes. With Ferdinand Carlos who died in 1713 the house of Medici became extinct. In the wars between Austria and Spain, the two great powers to which Italy was subject, Tuscany formed one of the principal objects of contention, but eventually fell to the share of the former. The emperor annexed the country as a vacant fief, and conferred it on the husband of his daughter Maria Theresa, the Duke Francis Stephen of Lorraine (1745-63), who by the Peace of Vienna (1763) renounced his native principality of Lorraine to return. In 1765 he ascended the throne of Austria as Francis I., and in 1790 established Tuscany as an appanage of the second sons of the emperor, in order to prevent its being governed in future as one of the immediate dominions of Austria. He was succeeded in 1790 by the Grand Duke Leopold, who reigned on the same enlightened principles as his brother Joseph II., and was an active reformer in the administrative, judicial, educational and ecclesiastical departments. In consequence of the death of Joseph

In 1793, Leopold was summoned to the throne of Austria, and his departure proved a severe loss to the duchy. His son the Grand Duke Ferdinand III was obliged to renounce Tuscany by the Peace of Lunéville (1801), for which he received by way of compensation the Archdiocese of Salzburg, and afterwards Warburg. Under the name of Republic, and afterwards Kingdom of Etruria, the country continued to enjoy considerable independence down to 1807, when it was incorporated with France. In 1814 Ferdinand II was reinstated, and in 1824 he was succeeded by his son Leopold II (d. 1870), who was first banished by the revolution of 1848, and finally by that of 1859. By the plebiscite of 16th March, 1860, Tuscany was united to the Kingdom of Italy, then in course of formation.

## 55. From (Genoa) Leghorn to Florence via Pisa and Empoli.

STEAMSHIP FROM GENOA TO LEGHORN (and vice versa) daily (*Poste italiane Generali Italiane, Flotte-Rubattino*) in 8-9 hrs. (fare 10 fr. or 10 fr.). Office at Genoa, see p. 35; at Leghorn, in the Piazza Micheli, near the harbour — Embarkation or landing at Genoa, see p. 37. At Leghorn to or from the Porto Nuovo 1 fr., or with ordinary baggage 1½ fr.; to or from the Porto Vecchio ½ fr., or with baggage 1 fr. (comp. p. xviii).

RAILWAY from Genoa to Leghorn via Pisa, see B. 16 and p. 401, from Leghorn to Rome, see *Reichardt's Central Italy*.

**Leghorn** — **Hotels.** On the shore, in the Viale Regina Margherita (Pl. B, 3-7): \*GRAND HOTEL (formerly *Hôtel Anglo-Américain et du Nord*), with lift and electric light, R. from 4½, B. 1½, 4½, S. D. 5, pens. 12, omn. 1 fr. — In the town: \*HÔTEL ANGELO-ITALIANO CAMERANI, Via Vittorio Emanuele III, R. from 3, B. 1, omn. 1 fr.; \*GIACROSS, same street, No. 60, R. 3 fr., omn. 30 c., these two with lifts, electric light, and good trattoria; FALCONE & PATRÀ, No. 62; BASTIA, No. 10, these two in the Italian style, with trattoria. **Cafés.** *Pasta*, Via Vitt. Emanuele; *Fattoria*, Piazza Vitt. Emanuele — **Restaurants.** \*Campari, \*Stoppino, see above; *Fanno & Ore*, Via Vitt. Emanuele. — **Dirivorie** (p. xxiii). *Camparini*, Via Lardera 27; *Afonso*, Via Vitt. Emanuele 24.

**Post & Telegraph Office** (Pl. 20; D, 2), at the corner of the Via Vitt. Emanuele and Piazza Carlo Alberto.

**Cabs.** To or from the station 1, at night 1½ fr., trunk 40, hand-bag 10 c.; per drive in the town 1 fr., at night 1 fr. 20 c.; per hr. 1 fr. 30 c., each additional ½ hr. 75 c., at night 2 or 1 fr. Flight-fares are charged between one hour after sunset and 6 or (from 1st Oct. to 31st March) 8 a.m.

**Electric Tramways** from the station (Pl. D, 1) through several streets of the town, along the Viale Regina Margherita (Pl. B, 3-7), and past the sea-baths, to Ardente (Pl. C, 7; 30 c.) and Antignano (p. 402).

**Sea Baths.** \*Pescioli, *Sguaroli*, *Rambolano*, *Ferrari*, *Ardente*, *Antignano*, and others, all in the Viale Regina Margherita and well fitted up, with daisies and view-terraces. — **Warm Baths.** *Pescioli*, *Ferrari*, Via Venti Settembre 15, in the town, *Cappelloni*, Via dello Spalto 2.

**Theatres.** *Teatro Goldoni* (Pl. 30; D, 2); *Politeama Ligure* (Pl. 30; C, 2), etc. — *Giardino Eden* (Pl. 41; A, B, 4), a popular evening-resort, in summer only, with an open-air theatre, roller skating-rink, etc.

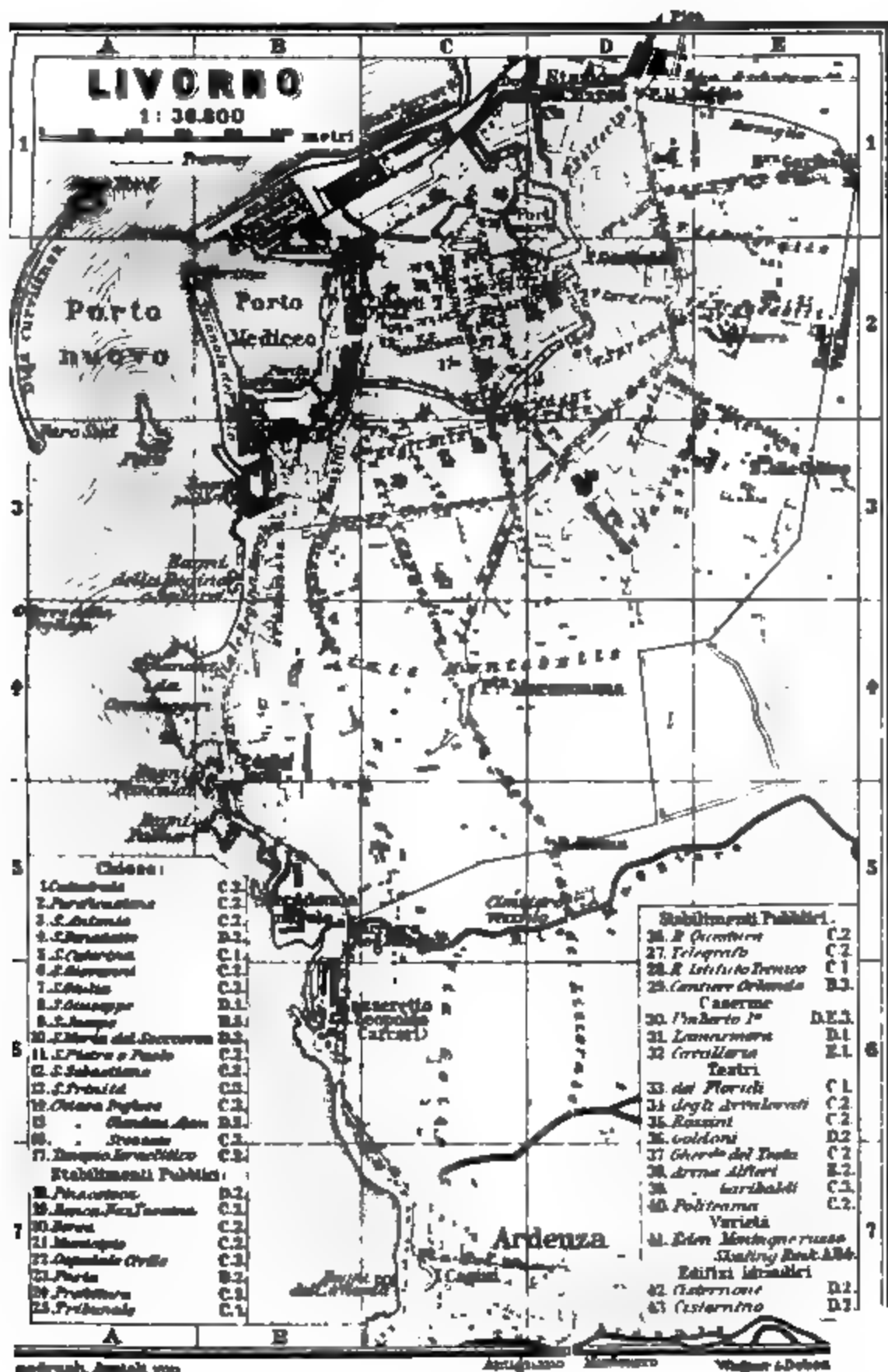
**Consuls.** American, Mr. James A. Smith; British, Mr. H. Cornwell.

**Bankers.** *Banco Commerciale Italiano*, *Banco Firenze* both in the Via Vitt. Emanuele, *Rignani*, Via Vitt. Emanuele 20; *And. Salomon & Fyfe*, same street, No. 4 — **Money Changer.** *Mastaglio*, Via Vitt. Emanuele 4.

**Goods Agents.** *Francia*, Via Nuova 7; *Bonafant*, Via degli Avvalorati.

**Physicians.** Dr. Pellegrini, Piazza del Legname 3, Dr. Camici, Piazza Regina 3 (both speak English) — **Dentist.** Mr. W. E. Barnes (Amer.), Via degli Scali degli Olandesi 2 — **Druggist:** On. *Janina*, Piazza Cavone.

**English Church** (Pl. 14; C, 3), Via degli Etili 9, services at 11. *Chepichin*, Mrs. *Bruss Lloyd Gardner*, Villa della Chiesa inglese. — **Scottish Church** Pl. 16; C, 3), Via degli Etili 3 (at 11 and 0, in winter 11 and 3).





*Leghorn* (Ital. *Livorno*, French *Livourne*), which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), now the capital of a province, the seat of the Royal Marine Academy, and the most important commercial place in Italy after Genoa, is indebted for its size and importance to the Medici, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles, who were anxious to escape from the perils of civil war. Montesquieu consequently calls Leghorn 'the masterpiece of the dynasty of the Medici'. The town is uncompromisingly modern and has no important monuments of art. The population amounts to 96,528 (many Jews), exclusive of a fluctuating sea-faring community of fully 3000. Leghorn carries on a brisk trade with the Levant in cotton, wool, and unbleached silk, and with the Black Sea in grain and petroleum. The most important industrial establishments are the ship-building yard of the Brothers Orlando (p. 402), the *Metalurgia Italiana* (a large iron-foundry), the large glass-works in Terretta (the N. suburb), the porcelain-factories, and the oil-mills. The town is intersected by canals, and connected by a navigable canal with the Arno, which flows into the Mediterranean 9 M. to the N.

To obtain a rapid survey of the town, the following route may be followed. From the station (Pl. D, 1) we follow the tramway-line and where it forks, take the *Via Garibaldi*, to the right, which runs past the *Piazza Garibaldi* (with a *Monument to Garibaldi* by A. Rivalta, erected in 1889) to the *PIAZZA CARLO ALBERTO* (Pl. D, 2), adorned with colossal *Statues of Ferdinand III* (d. 1824) and *Leopold II.* (d. 1870), the last grand-dukes of Tuscany. The inscriptions on these last two monuments were altered in 1860.

Thence we follow the principal street of Leghorn, the *VIA VITTORIO EMANUELE* (Pl. D, C, 2), which is rich in shops. Immediately to the left, *Piazza Guerrazzi* No. 4, is the small *Pinnacoles* (entr. on the 2nd floor; open on week-days, 10-4, 50 c.; Sun., 11-3, free), containing a few unimportant pictures, a cabinet of coins, and miscellaneous antiquities. — The street intersects the spacious *Piazza Vittorio Emanuele* (Pl. C, 2), in which is an equestrian *Status of Victor Emmanuel II.*, by Rivalta, erected in 1892. On the S. side of this piazza is the *Cathedral* (Pl. 1), on the N. are the *Municipio* (Pl. 21) and the *Exchange* (Pl. 20), and on the W. is the *Prefecture* (Pl. 24), in what was the *Palazzo Granduca*. — In the quarter of the city to the S. are the handsome *Synagogue* (Pl. 17; C, 2), founded in 1581 and dating in its present form from 1603, and the *Piazza Cavour* (Pl. C, 2, 3), with a marble *Status of Cavour*, by V. Cerri. Opposite the Synagogue is the house in which *Sir Moses Montefiore* (d. 1885) was born.

The *Via Vitt. Emanuele* ends at the *HARBOUR* and the *Piazza Michell*, beside a *Status of the Grand-Duke Ferdinand I.* (Pl. C, 7

by *Giov. dell' Opera*, with four Turkish slaves ('I quattro Mori') in bronze by *Pietro Tacca*. The harbour consists of the inner harbour (*Porto Vecchio*, or *Mediceo*), too shallow to admit vessels of large tonnage, and the *Porto Nuovo*, constructed from 1854 onwards, protected from the open sea by a semicircular mole. An excursion by boat will be found pleasant in fine weather (1-1½ fr. per hr., bargain necessary). The platform of the lighthouses (*Faro*; Pl. A, 1, and A, 3) on the outer mole affords a good survey of the town and the sea, with the islands of Elba, Gorgona, and Capraja. — The old *Protestant Cemetery*, adjoining the English Church (p. 400), contains the graves of *Tobias Smollett* (d. 1771) and *Francis Horner* (d. 1817).

Pleasant grounds lie to the S. of the town, with the sea-bathing establishments mentioned at p. 400 (electric tramway, p. 400). From the *Piazza Micheli* (p. 401) we traverse the *Piazza Mazzini*, passing (right) the *Cantieri Orlando* (Pl. 29; B, 8), where the large armoured cruisers of the Italian navy are built, and the bronze statue of *Luigi Orlando* (d. 1896), the founder of the establishment. Thence we follow the *VIALE REGINA MARGHERITA* (Pl. B, 3-7) to (1¾ M.) *Ardenna* (Pl. C, D, 7), frequented especially towards evening in the bathing-season (July 15th to Sept. 15th). Thence we may follow the *Viale Principe di Napoli* to *Antignano* (*Hôt. Savoia*, with trattoria, open in summer only).

A pleasant Drive may be taken by *Salsiano*, to the S., above *Ardenna*, to the *Valle Benedetta* and *Colognola*, whence the town is supplied with drinking-water. — The sulphur-baths of *La Fazzola* lie ½ M. to the E. of Lephorn (carriage 4 fr.).

A STRAM TRAMWAY runs from Lephorn to (½ M.) the famous pilgrim-resort of *Montenapoli*, with an image of the Madonna brought from the E., especially venerated by mariners.

#### FROM LEGHORN TO FLORENCE.

60 M. RAILWAY in 2¼-3¼ hrs. (fares 11 fr. 80, 7 fr. 90, 5 fr. 10 c.; express 12 fr. 40, 8 fr. 65 c.); to Pisa, 11 M., in 20-25 minutes.

The train crosses the Arno Canal and traverses flat meadow-land, intersected by canals and occasionally relieved by woods.

11 M. Pisa, see p. 404. — The railway next traverses a beautiful and fertile district. To the left are the *Monti Pisani*, with the *Verruca* (p. 415). — 16 M. *Navacchio* (tramway to Calci, see p. 404); 19½ M. *Cascina* on the Arno, where on the festival of San Vittorio, 28th July, 1364, the Pisans were defeated by the Florentines. The Apennines are visible on the left. — 24½ M. *Pontedera* (45 ft.), a small town with 12,931 inhab., at the confluence of the *Era* and Arno, where the road through the beautiful valley of the *Era* to *Volterra* diverges (see *Badcker's Central Italy*). There is also a steam-tramway between Pisa and Pontedera.

35 M. *San Miniato al Tedesco*; on the hill to the right lies the small town of that name, once a stronghold of Frederick Barbarossa,

and appointed by Emp. Frederick II. in 1226 seat of the imperial governor of Tuscany. The Cathedral, dating from the 10th cent., was remodelled in 1488, and embellished with statues in 1775.

41 M. Empoli (78 ft.; *Alt. del Sole*; *Rail. Restaurant*, poor), a town with 20,301 inhab. and the seat of a bishop, lies in a fertile district on the Arno.

The street from the station leads to the wide cross-street *Via Giuseppe del Papa*, at the end of which, on the right side of the principal Piazza, is the early-Renaissance church of *Santa Maria di Fuori*, with a dome. The nave is surrounded by a colonnade; the interior contains terracottas by the Della Robbia. — We then retrace our steps along the same street, and proceed through a lane to the left to the church of *Santa Maria degli Scolopi*, with the Cappella della Misericordia (key at the cobbler's beside the church, to the right), in which there is a marble group of the Annunciation by Bernardo Rossellino (1447).

A cross-street diverging to the right from the *Via Giuseppe*, still farther on, leads to the CATHEDRAL (*Collegiata*), with a Tuscan-Romanesque façade, the lower part of which dates from 1093.

INTERIOR. To the left of the high-altar is a small museum; to the right a marble statue of St. Sebastian, by Antonio Rossellino (1487), in a rich wooden frame adorned with two angels by Settanni, and two kneeling angels by Rossellino. Above, God the Father by one of the Della Robbia. To the left, in a beautiful wooden altar, a St. Andrew and John the Baptist by Francesco di Giovanni. Above the entrance, two reliefs of the Madonna by *Alino da Pistoia* and one of the Della Robbia.

To the right, near the cathedral, is the Baptistery, with a font of 1447, and a Pieta in fresco, in the style of Masaccio.

Railway to Siena and Chiusi, towards the S., see *Reisner's Central Italy*.

The train crosses the small river *Pesa*. On the left, before reaching Montalupo, we perceive the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the Ardinghelli, and surmounted by towers and pinnacles. — 45 M. Montalupo (190 ft.), the castle of this place was fortified by the Florentines in 1203 in order to keep in check the hostile Capraja on the opposite side. Hence the appellation Montalupo, mountain of the 'wolf', which was desirous of devouring the 'goat' (*capra*).

The train now crosses the Arno, and slowly winds through the defile of the *Gonfolina*, through which the Arno flows. The heights are clad with pines and cypresses, below which is quarried the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence. The Ombrone, which falls into the Arno, is next crossed. — 52 M. *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the opposite village of *Lastra*, is noted for its straw-plait. Steam-tramway to Florence (see p. 434). See Ouida's 'Signa'. — Near (54 M.) *San Donnino in Bruna*, with numerous villas which proclaim the proximity of the capital.

60 M. Florence, see p. 431.



## 56. Pisa.

**Arrival.** The Station (Pl. D, 7, below; Restaurant, 44). 3, D. 3 fr., very fair) is on the S. side of the town. Travellers who are compelled to hasten their visit may leave their luggage at the station, and (quite unnecessary) proceed on foot (20 min.), or drive (cab-tariff, see below) to the Piazza del Duomo (shortest route along Via Pisanacci and across the Ponte Solferino).

**Hotels** (bargaining desirable; comp. p. xx). On the Lungarno, N. side, best situation. \*HOTEL ROYAL VICTORIA (Pl. b; D, 4), R. from 6, R. 11/2, 44) 3/2, D. 5, pens. 10-12, omn. 1 fr., patronized by English and American travellers. — **ASTURIO** (Pl. c; D, 4), R. 2/2-4, omn. 1 fr., a good Italian house (comp. below). — **Near the Station:** \*GRAND HOTEL MINERVE *et* VILLA (Pl. g; D, 7), with hot-air heating and garden, R. 3-5, R. 11/2, 44). 3, D. 5, pens. from 8, omn. 1/2 fr.; \*HOT. DE LONDRES (Pl. h; C, 5), Via Manzoni, with garden, R. 4-6, R. 11/2, 44). 3, D. 4/2, pens. 9, omn. 1 fr. — HOT. DE COMMANDE, R. 3 fr.; HOTEL WASHINGTON, near the Hôt. Minerva, with restaurant and small garden, R. 2-3, R. 1-1 1/4, 44). 2/2 (incl. wine), D. 1/2-1 fr.; HOTEL NATIONAL *et* DES ETRANGERS, next door to the Minerva, R. 2/2, R. 1, 44). 2, D. 3/2 (incl. wine), pens. 7/2 fr., these two unpretending. — **Palazzo Di Arco**, Lungarno Regio, Via Carrara, pens. 6 fr.

**Restaurants.** \**Sallone*, much frequented, see above; *Corvia*, Via Tavolara.

**Cafés.** *Protein Pietromani*, Lungarno Mediceo, near the Ponte di Mezzo (also luncheon-rooms); *Clardelli*, *Ussere*, in the Lungarno, N. side.

**Cabs.** With one horse, per drive in the town (incl. to or from the station) 30 c., at night 1 fr.; first 1/2 hr. 1 fr., each additional 1/2 hr. 30 c. Each trunk 20 c. With two horses, one-third more.

**Steam Tramways**, beginning at the railway station (Pl. D, 7), run to the W. via San Pietro in Grado to Marina (p. 415), 4-5 times daily in 1/2 hr. (fares 30 c., 50 c.); and to the E. to Fontedera (p. 402), 7 times daily in 1 1/4 hr.; a branch, diverging at Navacchio (p. 404), runs to the N. across the Arno to Olet (p. 415), from Pisa in 2/2-1 1/4 hr., from Navacchio in 23 min.).

**Post and Telegraph Office** (Pl. D, 4, 5), on the left bank of the river, below the Ponte di Mezzo.

**Physicians.** Dr. Forci (speaks English), Via della Faggiola 2; Dr. Prandini (speaks English), Hôt. Victoria; Dr. Layfield (English), Via Orefice 10. — **CHURCH**, *Piccinini*, Lungarno Regio 1.

**Bookseller.** *Bar. Aperti*, Lungarno Regio 3.

**Money Changers.** *Matteucci*, Via Vitt. Emanuele; *Supini*, Borgo Largo (Pl. D, 5).

**Photographs.** *Saracini*, Lungarno Regio 2 and Piazza del Duomo 3 (also sculptures in marble).

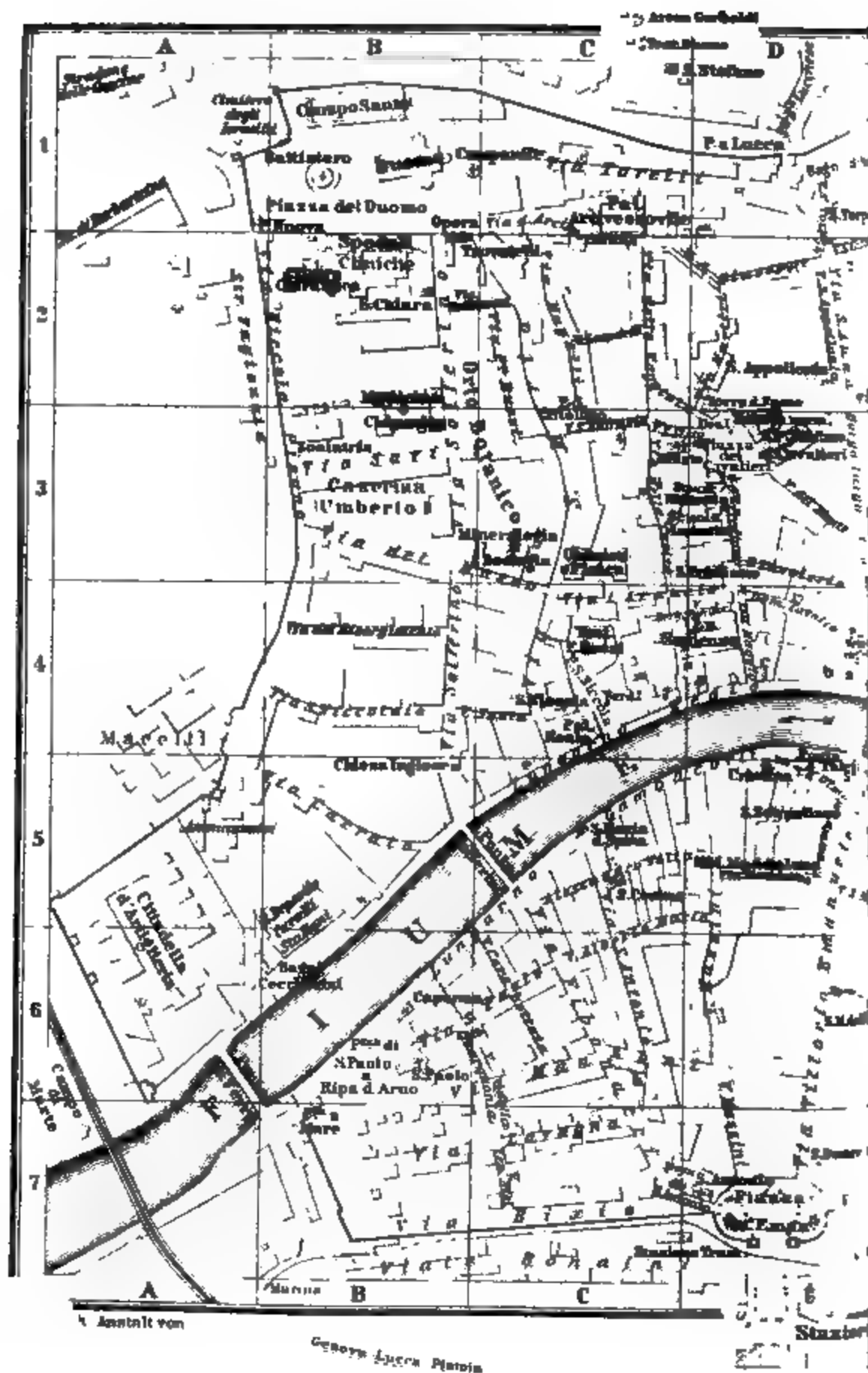
**Baths.** In the Piazza San Silvestro; *Bagno Coccherini* (Pl. B, 5), Lungarno.

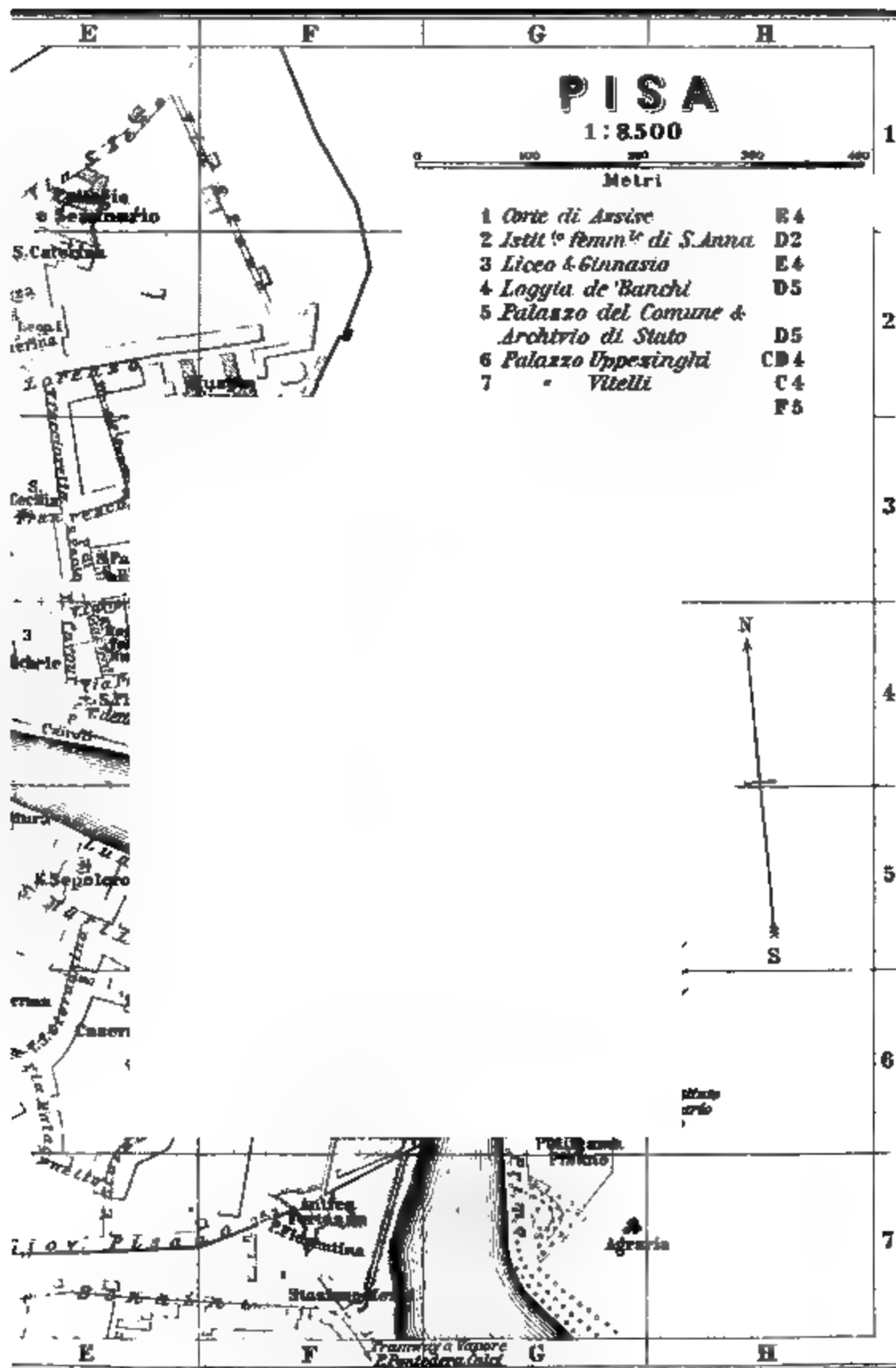
**Theatres.** *Regio Teatro Nuovo* (Pl. E, 4), comparatively good operas, prices very moderate; *Felicitasano Pisanu* (Pl. G, 5).

**English Church** (Pl. E, 5), Piazza S. Lucia; services at 11 and 3 from Oct. to May, H. C. at 8 or 11; chaplain, *Rev. Nigel Hamers*. — **Waldensian Church**, Via del Museo 3.

**Chief Attractions** (see day). Morning: Cathedral (p. 408); Campanile (p. 408); Baptistery (p. 407); Campo Santo (p. 408). Afternoon: Lungarno Regio (p. 408); Museo Civico (p. 412); Santa Maria della Spina (p. 414). — *Saracini*, Piazza del Duomo 3 (see above), has a monopoly of the sale of tickets for the sights of the town (Campanile 30 c., Campo Santo 1 fr., Museo Civico 1 fr.; general ticket for all three 1 fr. 60 c.). Artists and students receive general tickets (30 c.) at the museum. — The numerous beggars in the Piazza del Duomo should be ignored.









Pisa, a quiet town with 60,266 inhab., the capital of a province, the see of an archbishop, and the seat of a university, is situated on both banks of the Arno, 6 M. from the sea and about 4 M. from the base of the Monte Pisano (p. 415). Its climate is moist and fairly mild, but the town has always had the reputation of being rainy. Good drinking-water is brought from the neighbourhood of Anzano (p. 415).

Pisa was the *Pons* of the ancients, and once lay at the confluence of the Arno and Arua (Archi), which last has now an estuary of its own. It became a Roman colony in B.C. 180. Augustus gave it the name of *Colonia Julia Pisana*; and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments have disappeared with the exception of a few scanty relics of some *thermae* ('*Bagno di Nerone*') near the Porta Lancia (Pl. D, 1, tablet). At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Saracens. In 1005 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1008 and 1009 they again defeated the Saracens at Tunis, and in 1016 destroyed their great base Palermo. In 1114 they conquered the Balearic Islands and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith, their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from La Spezia to Civitá Vecchia. In the meantime Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufens. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug. 1284 (p. 16), and the peace concluded in 1280 compelled them to evacuate Corsica and other possessions. In 1280 the pope created the kings of Aragon with Sicily and Sardinia, and Pisa was thus deprived of this important island also. The city was further weakened by internal dissensions and fell a victim to the ambition of the condottieri. In 1406 it was sold to Florence, but on the arrival of Charles VIII. it endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the History of Art Pisa occupied an important position at an early period, but was obliged to yield up its artistic pre-eminence earlier than its political to the more fortunate Florence. The progress of art at Pisa was more rapid than in the rest of Tuscany owing perhaps to the influence of its numerous and handsome ancient monuments, as Roman forms repeatedly occur in the buildings. With the foundation of the Cathedral of Pisa began the dawn of mediæval Italian art. This church is in the old basilica style, but with the not unimportant innovation of having a dome over the centre of the cross. The magnificent building operations of the Pisans continued throughout the whole of the 12th cent., and terminated with the erection of the charming church of Santa Maria della Spina (1200), that of Santa Caterina (1205), and the Campo Santo (1278). In the 13th cent. Pisa was also important as a centre of sculpture, and gave birth to *Simone Pisano* (ca. 1280-85), a precursor of the Renaissance. Under what influence *Simone* was trained is uncertain, but there is a marked difference between his works with their somewhat antique cast, and those of his Pisan predecessors (such as the bronze door of the cathedral by Benedetto). His son, *Giorgio Pisano* (ca. 1330 ca. 1370), also noted as an architect, was no less famous than his father, whose antique style, however, he did not follow. keen observation of nature and a highly picturesque style distinguish his works, his figures are charged with passionate ex-

ment and great dramatic force. *Arnolfo di Cambio* (1222-1301), pupil of Niccolò Pisano, and *Andrea Pisano* (1275-1348), pupil of Giovanni, form links between the art of Pisa and that of Florence. Pisa also boasted of possessing *Faintona* at an early period. The name of *Simone Pisano* (first half of the 14th cent.), for example, was known far beyond the limits of the town, but his works are uninteresting, except to the student of art. The fact that Cimabue was invited from Florence to embellish the apex of the cathedral, indicates the decline of native art, the development of which appears to have ceased entirely in the 14th century. The execution of the frescoes in the Campo Santo was committed partly to foreign artists, not indeed to Giotto himself, as Vasari asserts, but to his pupils and to S. Tuscan masters. *Benvenuto*, the pastor among the Italian painters, who is not a merely mythical personage, as has been supposed, is said to have assisted in executing the frescoes in the Campo Santo, but to what extent is unknown. In the 15th cent. *Bonazzo Gessi* (1420-87) of Florence, a pupil of Fra Angelico, spent 16 years at Pisa, where the Campo Santo is graced by one of his most important works (p. 400).

The busiest part of the town and chief resort of visitors is the *Lungarno*, a series of broad and handsome quays, and particularly the sheltered *Lungarno Regio* (Pl. C, D, 4), on the N. side of the river. Churches and buildings in the *Lungarno*, see pp. 413, 414. — The river is crossed by four bridges. That in the centre is the old *Ponte di Mezzo* (Pl. D, E, 4); above it is the *Ponte alla Fortezza* (Pl. F, 5); below it is the *Ponte Solfarino* (Pl. B, C, 5), completed in 1875, while outside the town is the *Ponte di Ferro* (Pl. A, B, 6).

The chief boast of Pisa is the <sup>66</sup>*PIAZZA DEL DUOMO* (Pl. B, 1), to which every visitor first directs his steps. The Cathedral, the *Leaning Tower*, the *Baptistry*, and the *Campo Santo* form a group of buildings without parallel, especially as it lies beyond the precincts of the town and therefore removed from its disturbing influences.

The <sup>66</sup>*Cathedral*, erected after the great naval victory of the Pisans near Palermo (1083) by *Busketus* and *Raimundus* in the Tuscan-Romanesque style, and consecrated by Pope Gelastus II. in 1118, was restored in 1597-1604 after a fire in 1595 which seriously damaged the nave. It is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 35½ yds. in breadth in the interior, and covered with an elliptical dome over the crossing. This remarkably perfect edifice is constructed entirely of white marble, ornamented with black and coloured bands. The most magnificent part is the <sup>66</sup>*Facade*, which in the lower story is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. It was imitated at Lucca, Pistoja, and other neighbouring cities. The ancient *Bronze Gates*, destroyed in the fire of 1595, were replaced in 1806 by the present doors, with representations of Scriptural subjects, executed by *Giov. Casacini*, *Pietro Francavilla*, *Pietro Tacca*, and others. The only one of the old doors now existing, by *Bonannus* of Pisa (1180), representing 24 scenes from Scripture history, is in the *Creedna di San Ranieri*, or S. transept. The choir is also imposing. By the principal facade is the sarcophagus of *Busketus* (see above), with a curious inscription.

The interior (usually entered by the last-mentioned door on the R. side, opposite the Campanile) is borne by 36 ancient Roman and Greek columns captured by the Romans in war. (The capitals are now covered with stucco.) The nave has a flat coffered Renaissance ceiling, richly gilded, of a date subsequent to the fire; the aisles are vaulted, and above them run triforia which cross the transept to the choir.

Five Busts of the Lombardes formerly here have been removed to the Campo Santo. A few still remain by the W. Wall, near the principal entrance, among them that of Archb. Broccardo (c. 1272), by Pietro Paron, to the left and that of Archb. Giovanni de Medici (c. 1000) to the right. The large altar pieces are by Andrea del Sarto: Madonna and child at the first altar on the right, injured; *Adversus*, *Postquam*, *Assumption*, and other masters of the 15th cent., the intervening pictures are of the 17th and 18th centuries. The stalls incorporate some remains of the upper parts of the aisle windows by the Rev. of 10th cent. including three panels with half-lengths of prophets by Simone da Martini ca. 1375. The beautiful bronze lamp which hangs in the nave was designed by Donato Lorenzi of Florence (1557). Its setting is said to have first suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the right, St. Agnes, by Andrea del Sarto. Opposite is a Madonna by Piero del Fieschi.

MAJOR TREASURY set altar on the right Madonna, by Piero del Fieschi and Agostino. At the end is the group, as Cappella di San Rocco (p. 68) which contains the sarcophagus of the saint by Poggini and a lovely colored Madonna in mosaic, by a *Padre* of Cimabue, the relief on the niche and the statues by Francesco Momo (about 1400). The basin for holy water at the entrance is by Giof. Rossini (1648).

CHOIR. The choir-screen is elegant Renaissance work. The two angels in bronze on the right and left are by Giovanni da Bologna. The two epistaphylithones are by Ottavio Bassi Cavallini (1600) the six reliefs, above, by masters of the school of Giovanni Pisano. The Renaissance choir stalls with apocryphal landscapes and animals were carved by Sam. da Martini and others (1475-1515). The high altar, overlaid with marble and lapis lazuli, dating from 1774, was restored in 1855. Above it Christ on the Cross, by Giovanni da Bologna. Behind it is a picture, by Matteo Cretini. — On the arch of the choir, angels by Sam. da Martini unfortunately much retouched. The mosaic in the dome (Christ and St. John) are by Cimabue (1260), the figure of the Virgin was added in 1321. Of the paintings in the choir, St. Margaret and Catherine on the right in front of the high altar and St. Peter and John on the left by And. del Sarto, are worthy of inspection; beyond the high altar, "Abraham's Sacrifice, and Nativity" by Sodoma, the four Evangelists by Savonarola.

LESSER TREASURY Over the Cappella del Santissimo Sacramento, the Annunciation is mosaic by a *Padre* of Cimabue (restored). The altar, richly decorated with silver, is by Poggini, behind it, Adam and Eve, a bas-relief by Momo, by whom also the other statues were executed.

The *Baptistery Battistero*, begun in 1153 by Dantiolo, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (100 ft. in diameter), surrounded by half-columns below, and a gallery of smaller detached columns above, and covered with a conical dome (170 ft. high, restored in 1856). It has four entrances. The main portal has elaborately adorned columns, with reliefs of the Months to the left and sculptures of the beginning of the 13th cent. over the door. Still higher is a Madonna by Giov. Pisano.

The *Lustraria* (closed, visitors knock at the principal entrance, for 30-40 c.) sits on eight columns and four piers, above which there is a simple triforium. In the centre is a marble octagonal font, by Guido Saporiti of Como (1515), and near it the famous hexagonal "Pisani, borne



by seven columns, by *Niccolò Pisano*, 1280. The reliefs (comp. pp. xxxix, 410) on the pulpit are: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment in the spandrels, Prophets and Evangelists; above the columns, the Virtues. — Fine echo.

The round *\*Campanile*, or bell-tower, begun by the architect *Donatus of Pisa* and *William of Innsbruck* in 1174, and completed in 1350, rises in eight different stories, which, like the Baptistery, are surrounded with half-columns and six colonnades. Owing to its remarkable oblique position, 14 ft. out of the perpendicular (height 179 ft.), it is usually known as the *Leaning Tower*. The question whether this peculiarity was intentional or accidental has frequently been discussed, but it is now pretty generally believed that the foundations on the S. side sank in the course of building, and that from the third story upwards an inclination in the opposite direction was given. Galileo availed himself of the oblique position of the tower in making his experiments regarding the laws of gravitation. The *\*View* from the platform is very beautiful, embracing the town and environs, the sea, and the mouth of the Arno to the W., Leghorn to the S.W., the Apuan Alps to the N., and the *Monti Pisani* to the N.E. (best at sunset, with brilliant lights over the *Carrara Mts.*). A good staircase of 294 steps leads to the top (adm., see p. 404). The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The *\*Campo Santo*, or *Burial Ground*, was founded by Abp. *Ubaldo de' Lanfranchi* in 1203 (open on week-days till dusk; tickets, see p. 404, Sun. and holidays 10-1, free; entrance on week-days by the door to the left, on Sun. and holidays to the right). The archbishop brought 53 ship-loads of earth hither from Jerusalem, in order that the dead might rest in holy ground. The Tuscan-Gothic structure which surrounds the churchyard was begun about 1270 from the plans of *Giovanni Pisano*, and consecrated in 1278, but it was not finally completed till the 14th century. It is 138 yds. in length, 57 yds. in width, and 48 ft. in height. Externally there are 43 shallow arcades resting on pilasters, the capitals adorned with figures. There are two entrances, over the earlier of which (to the right) is a marble canopy, with a Madonna of the school of *Giovanni Pisano*. In the interior the green quadrangle is surrounded by a spacious cloister, with unglazed, round-arched windows filled with beautiful tracery. Three chapels adjoin the cloister; the oldest is in the centre of the E. side, with dome of later date. The walls are covered with *\*Frescoes* by painters of the Tuscan school of the 14th and 15th cent. (comp. p. 406), unfortunately in bad preservation and restored by *Botti*. Below these is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

**Paintings.** To the right of the chapel, on the E Wall, *Crucifixion*, *Assumption*, the *Doubting Thomas*, and *Resurrection*, by a *Pupil of Giotto* (14th cent.) said by Vasari to be *Stefano*. All these have been repeated.

In the S Wall, "*Treachery of Death*" to the left are represented the various life of the pious hermit and the worldliness of the wealthy, who on their way to the shrine are suddenly reminded by those open coffins of the transitoriness of human pleasures, to the centre is *Death* invoked to rule by the poor and crucified above are devils bearing away the souls of the damned to a fiery punishment to the right the eternal happiness of the blessed, who are seated in a garden beneath pomegranate trees above are angels with the souls of the redeemed. Next is the "*Last Judgment*" (attitude of the Judge celebrated and imitated even by *Pope Bartholomew* and *Michael Angelo*; and *St. George* half entirely repeated). These three are attributed by Vasari to *Andrea Orcagna* but modern critics believe that they were executed about 1410 by *Pisan* masters (perhaps *Francesco Petruschi*). The following scenes representing the life temptations and martyrdom of the holy hermit in the Tuscan wilderness, which Vasari ascribes to *Pietro Lorenzetti* of Siena is by an unidentified hand. Above the entrance is a *Madonna* in ecstasies by *P. Petruschi*. — Between the two entrances the life of *St. Saverio*, the tertiary saint of Pisa. The four upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) were completed by *Andrea da Firenze* in 1377 of which there is documentary proof though Vasari attributes them to *Simone Martini* of Siena. The four lower and better-preserved scenes (return from Palestine, miraculous death and removal of his body to the cathedral of Pisa, the last speech before death) were painted by *Andrea Veracini* in 1385. Then scenes from the life of *St. Saverio* (who as a Roman general fighting against the heathens, receives a flag of victory from the Archangel Michael but is afterwards condemned and executed); below scenes from the life of *St. Petruschi*, admirably portrayed by *Spirito Azzurro* in 1391 but now almost obliterated. — Lastly the history of *Job* by *Francesco da Palazzo* (conventionally attributed to *Giotto*, begun in 1391) in bad preservation.

On the W Wall no paintings of importance.

On the E Wall the history of Genesis: first the *Creation* (God the Father holding the world in both hands "il mappamondo"), then in the upper series *Creation of Man* (the Fall, Expulsion from Paradise, Cain and Abel, Building of the Ark, Deluge and Noah's sacrifice) by *Andrea da Firenze* of Orvieto, about 1380 (conventionally attributed by Vasari to *Stefano*). — The lower series and all the following paintings on the E wall are by *Simone Gherardini* of Florence (14th-15th) twenty-three representations from the Old Testament admirably executed a vigorous and important as illustrations of the doctrine of the painter's contemporaries. *Noah's Vintage* and *Destruction* (with the *Persephone* of Pisa) as traditional female episodes, the *Curse of Ham* the *Tower of Babel* (with portraits of contemporary contributors *Cosimo de Medici*, his son *Pietro* and his grandsons *Lorenzo* and *Giovanni*), the *History of Abraham* Isaac *Jacob* and *Benjamin* *Joseph* *Moses* and *Aaron* *Sal* of the *Walls of Jericho*, *Survey of David*, *Solomon* and the *Queen of Sheba*; these last much injured. "The first of these frescoes, the *Vintage*, is the most pleasing composition, and the most striking one for the richness of its splendour its architecture and its landscape. In the midst of the street-scene of the shrine, however, *Benvenuto* has moments of force and they reveal occasional pretty episodes and his love of composition." (C. & C.). *Benvenuto*'s tomb is in the pavement, below the *Persephone* and *Noah*, No. E IV III.

**Sculptures and Monuments.** W End. In the corner to the left, Roman vase on a column. Then No. 7 Ancient palm vase with dolphins. The last carved in the 14th century. — E: Ancient sarcophagus perhaps originally a bath — Monument of *Carlo Bonaiuti* (1701-1003), the famous philosopher by *Luigi Biondi* and *Antonio* (No. 10) of *Costa della Oberta* (14th cent.) and *Monument* (No. 11) of *Emp. Henry VII* of Luxembourg, protector of Pisa as a partisan of the Ghibellines (d. 1313 at Buonconvento), by *Pino di Giovanni* of Siena (14th), originally erected in the age of the

embalval. Statue of Giovanni Pisano, by *Antoni* (1877). — On the wall above, the chains of the ancient harbour of Pisa, captured by the Genoese in 1380; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisane in 1880, the second chain was restored by the Genoese in 1880. — Bust of *Caracciolo* by *Dupré*. — L.L. Sarcofagus of Bishop *Diaco* (c. 1410), of the Pisa school. — 92. In a broken antique, late-Greek marble case with two Romanesque representations from which Giovanni Pisano borrowed the figure of the High Priest on the porch to the Baptistery.

§ 2. *Large Greek relief from a tomb, representing a seated lady with her attendant (much injured).* — 93. Architrave with sculptures of the 11th cent. (History of St. Sylvester and Baptism of Constantine). — 94. Madonna, by Giovanni Pisano. — 95. Fine Roman sarcophagus with *antennae* and *basilisks*. The *antennae* *antennae* contains remains of a large frame attributed to *Stato* from the church of Santa Maria del Carmine at Florence which was destroyed by fire. On the left the tombstone of *Lipo degli Ammannati* (c. 1380), by *Uffizi* & *Stato*. Further on 77 Relief of the Madonna, of the school of *Donatello*. — 78 Head of *Adonis* (replica at Munich). — 79 Roman sarcophagus (with reliefs of *Cupid* and *Psyche*) on which are placed two beautiful antique sculptures (head of a woman, ante torso) and a relief-etch of the *Pisa School*. — 80 Roman sarcophagus with *basilisks* and *antennae*, upon it the alleged bust of *Lucretia*, wife of *Stimondo* *Stimondo* of *Stimondo*, perhaps by *Stato* (c. 1410). — 81 "Late Roman sarcophagus with the myth of *Hippolytus* and *Phaethon*, from which, according to *Vasari*, *Donatello* *Pisano* copied several figures for his pulpit; the remains of the *Coronata* *Coronata* (c. 1410), mother of the celebrated *Donatello*, were subsequently deposited here. — In the chapel are a coloured *movable* altar by *Don* *Donatello* (1410) and the tombs of two bishops of the 14th century. — 82 Roman sarcophagus with relief of a wedding. — 83 *Revera*, Egyptian *basilisks*. — 84 Roman sarcophagus with sea *basilisks*. — 85 Roman sarcophagus with *basilisks* and the death of *Perithous* on the cover. — 86 *Stimondo* are with *basilisks* with a *basilisk* (c. 1410). — 87 *Stimondo* figure, supposed to be the *Stimondo* *Stimondo* VII, surrounded by some of his *basilisks* (14th cent.). — 88 *Stimondo* are with the death of *Perithous*. — 89 Roman sarcophagus with the *basilisks* of *Stimondo*. — 90 *Stimondo* *Stimondo*, above it an old relief of the harbour of Pisa and a *basilisk* of *Stimondo* (c. 1410). — 91 Roman sarcophagus with a *basilisk* of *Stimondo*.

§ 3. *Large sarcophagus with a representation of the *Stimondo*.* — 92. *Stimondo* in *basilisks* with *basilisks* inscriptions. — By the wall, tomb of *Stimondo* (c. 1410), by *Stimondo* *Stimondo*. — Monument of *Stimondo* *Stimondo*, with the sitting statue of his mourning widow (*Stimondo*), by *Stimondo* (1410). — Beyond it the large monument of the *Stimondo* of *Stimondo* *Stimondo* (1410) by *Stimondo* *Stimondo*. — Bust of the *Stimondo* *Stimondo* *Stimondo*, by *Stimondo* (1410) and *Stimondo* *Stimondo* (1410-1410), by *Stimondo* (1410). — Monument of the *Stimondo* *Stimondo* (c. 1410) by *Stimondo*. — Monument of the *Stimondo* *Stimondo* (c. 1410) by *Stimondo*. — Statue of *Stimondo* *Stimondo* by *Stimondo* (1410). Behind 125 *Stimondo* altar with *basilisks*.

§ 4. *Stimondo* 126, 127 inscriptions in *basilisks* of *Stimondo* and *Stimondo* *Stimondo* *Stimondo* of *Stimondo*. — 128, 129, 130 Roman *basilisks*. — 131 Roman sarcophagus with the *basilisks* of *Stimondo*, on which are placed busts of *Stimondo* (c. 1410) and *Stimondo*, and a head of *Stimondo* to *Stimondo*. — 132 Roman sarcophagus with *basilisks* in the *basilisks*, on it is placed a head of *Stimondo* (*Stimondo* *Stimondo*). — 133 Roman *basilisks* found near the cathedral in 1410. — 134 Roman sarcophagus with *basilisks* and *basilisks* of the 14th century. — 135 *Stimondo* *Stimondo*, with *basilisks* in the middle. — Ornamented *basilisks* of the 14th century. — 1 Roman sarcophagus with *basilisks* *basilisks*. — 136 Roman sarcophagus *basilisks* with *basilisks* *basilisks*. — 137 *Stimondo* relief with *basilisks*, upon it, modern bust of *Stimondo*. — 138 *Stimondo* *Stimondo* sarcophagus with a representation

the Good Shepherd. — Relief from the tomb of the *Stimondo* (14th cent.). — 139 Roman sarcophagus, on which are placed *basilisks* of the *Stimondo* (14th cent.). — 140 Fragment of a sarcophagus with

Rocchettanese representation. — 22. Emblems of the Evangelists (15th cent.). — Towards the entrance: 27. Unfinished statuette of the Virgin, of the school of *Giov. Pisano*. — A.A. "Monument of the oculist *Andrea Vanni* (d. 1526) by *Phorcedon*; Tobias curing his father's blindness. — Opposite, L.V. Imitation of a Roman sarcophagus with lions, by *Stefano* (12th cent.). — To the left: 32. Architrave with Christ and the emblems of the Evangelists, by *Donato* (12th cent.). — In the garden between the arcades are two ancient well-heads.

A visit to the *Campo Santo* by moonlight is very impressive (notices must be previously given to the custodian).

The traveller will hardly care to devote much time to the other works of art at Pisa, but he will be rewarded by taking a short walk through the town in order to obtain an idea of the extent to which building enterprise was carried at Pisa in the middle ages.

Following the *Via dell' Arcivescovado* to the E. from the *Piazza del Duomo*, and taking the *Via della Faggiola*, the second side-street on the right, we reach the Romanesque church of *San Sisto* (Pl. C, 3), founded by the Pisans in 1089. It contains a number of ancient columns of marble and granite. The church was frequently used as a place of assembly by the Great Council of Pisa.

The central part of ancient Pisa, and the forum of the republic, is the *PIAZZA DEI CAVALIERI* (Pl. D, 3), formerly *Piazza degli Anziani*, a few yards to the E. of *San Sisto*. In this piazza, which was remodelled in the 16th and 17th centuries, rises —

*Santo Stefano ai Cavalieri*, the church of the knights of the Order of St. Stephen (founded in 1561), built in 1565-98 from designs by *Vasari*; façade designed by *Buonaiuti*. It contains Turkish trophies on the right and left of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristofano Allori*, *Jacopo da Empoli*, and others. Copper bust of St. Lussorina, by *Donatello*. At the second altar to the left is a Nativity by *Alessandro Allori* (1564). Excellent organ.

The *Palazzo Conventuale dei Cavalieri*, adjoining the church on the left, altered by *Vasari* in 1560, is now a school; above the windows are busts of six masters of the order; in front of the building a marble *Statue of Grand-Duke Cosimo I.*, designed by *Giov. da Bologna* and executed by *Pietro Francavilla* (1596). Beside it once stood (down to 1655) the ill-famed 'Tower of Hunger', properly *Torre dei Gualandi alle Sette Vie*, in which the Ghibelline Archbp. *Ruggieri degli Ubaldini* caused the Guelph Count *Ugolino della Gherardesca* with his sons and nephews to be starved to death in 1288, as described by *Dante* in the 33rd canto of his *Inferno*.

On the right, in the *Via San Frediano*, a little to the S., is the Romanesque church of *San Frediano* (Pl. D, 3), with ancient columns in the interior, as important as *San Pierino* (p. 413) for a critical study of Pisan ecclesiastical architecture. In the *Via Ventinove Maggio* is the —

University (*Le Sapienze*; Pl. D, 4), a large edifice of 149<sup>r</sup> extended in 1643, with a handsome early-Renaissance court, in wh

is a tablet to the students who fell in 1848 and 1850. The Library contains 120,000 vols. and several valuable MSS. (including the famous *Statute di Pisa*, or fundamental law of the city).

The University, mentioned in history as early as the 12th cent., and extended by Cosimo I in 1562, is now provided with a staff of about 60 professors, and is attended by 1400 students. The celebrated *Galilei* (p. 414) was appointed professor of mathematics here in 1610. — Connected with it are the *Museum of Natural History* (entrance, *Via del Museo* 5), founded in 1800, chiefly illustrative of the ornithology and geology of Tuscany, and the *Botanical Garden* (Pl. E, C, 2, 3; ring at the gate in the *Via Saffarian*, opposite the barracks), one of the oldest in Italy, founded in 1547, remodelled in 1848 by the celebrated *Casagrande*, and transferred in 1866 to the present site, which was laid out by *Giuseppe Boninsegni*. Fine cedars of Lebanon.

In the N.E. QUARTER of the town the churches of S. Caterina and S. Francesco deserve notice.

**Santa Caterina** (Pl. E, 2), which was erected about 1253, possesses an interesting façade in the Pisan-Gothic style.

**INTERIOR.** To the left of the entrance, the monument of Archbishop *Simone Gattarelli*, by *Nico Pisano*, 1342. Altar-piece (3rd on the left) of St. Thomas Aquinas, with his glory, by *Francesco Traini*, 1341. In the 1st chapel to the right of the choir, a Madonna with St. Peter and Paul, by *Fra Bartolomeo* and *Mariotto Albertinelli*.

The church stands in the pleasant Piazza di Santa Caterina, shaded with plane-trees, and embellished with a *Statue of Grand-Duke Leopold I.* (d. 1792), in Roman garb, by *Pampaloni* (1832).

**San Francesco** (Pl. F, 3), a Gothic convent-church of the 13-14th cent., with a handsome campanile, was restored in 1900.

**INTERIOR.** The choir is adorned with ceiling-frescoes by *Fudico Gaddi* (1343). — The ceiling-frescoes in the apse are by *Fudico di Bartolo* (1337; Death and Assumption of the Virgin).

The chapter-house, to the E. of the first cloister on the left side of the church, is embellished with valuable but much damaged frescoes by *Stefano di Pietro Gerini* (1333; Scenes from the Passion).

The rest of the monastery of S. Francesco is fitted up as the *Museo Civico* (Pl. F, 2), and chiefly contains works of the earliest Tuscan painters and sculptors. It is open daily, 10-5 (Sun. 10-4; comp. p. 404), good catalogue (1894), 1 fr. Entrance from the garden on the N. side of the Piazza San Francesco.

The Second Cloister, which we enter first, contains fragments of Pisan sculptures of the 14-15th centuries — In a side-room beside the entrance are preserved the remains of the old Cathedral Pulpit, which was executed by *Nico Pisano* and his pupils in 1302-11, taken to pieces after the burning of the church, and partly destroyed. Among the relics are, in front, Four cardinal virtues, above which is the city of Pisa, with two sucklings as a symbol of fertility; behind, Two lions and a Column with allegorical figures of Faith, Hope, and Charity; on the entrance-wall, Archangel Michael, Hercules; on the side-walls, Seven reliefs from the Passion. — In a locked room on the E. side of the Cloister is *Gastaldi's* travelling-carriage (1800).

A staircase, hung with portraits of grand-dukes of Tuscany, leads from the S.E. angle of the cloister (opposite the entrance) to the Museum. In the *Salone degli Arazzi* are tapestries from Florence and Flanders (16-17th cent.) and choir-books of the Pisan, Sienese, and Florentine schools (14-15th cent.) — Room 1 (to the left). 1. *Pisano School*, Tree of Christ, painted on parchment (14th cent.); 2. Pisan miniature (11th cent.); 3. *Sim-*

brothered antependium, from the cathedral (14th cent.); 14. So-called *Stiviale* of Pope Calixtus II., but more probably a Pisan work of the 15th cent.; 15. Reliquary of ivory (11th cent.). — In the following rooms are paintings of the 14-16th centuries. R. II. 17 *Stanza Nuova*, Crucifixion (school-piece, 15th cent.) — R. III. 18 *Stanza Martin*, Parts of the high-altar of Santa Caterina (1530); 19 *Stanza di Giovanni* (14th cent.), St. Crispin as protector of Pisa. — R. IV. 19 *Stanza Nuova*, The Saviour with St. Dominico, from S. Caterina (1544). — R. V. 20 *Stanza di Madonna* (14th cent.), Madonna in glory, with angels; 21 *Stanza di Sordani*, St. Dominico (on the back, Crucifixion); 22 *Stanza di Sordani*, Madonna. — R. VI. 10 *Florentine School* (16th cent.), Triumph of Emp. Vespasian (on the lid of a chest); 23 *Stanza di Sordani* (pupil of Benozzo Gozzoli), Madonna enthroned, with four saints; 24 *Stanza di Sordani*, St. Sebastian and Roch; Benozzo Gozzoli, 25 Madonna in glory with four saints; 26 St. Anne and two others (studio-piece?). — *Common Room*. 27 *Stanza Nuova* (16th cent.), St. Catharine. — R. VII. 6 *Stanza di Sordani*, Madonna enthroned, with four saints; 10 *Stanza Nuova*, Madonna, with St. John the Baptist and Catharine; 11 *Stanza Nuova*, Madonna and saints (1542); 21 *Stanza di Sordani* (?), Young woman with a basket of fruit (fragment of a fresco). — R. VIII. 7 *Stanza Nuova*, Earthly and heavenly love. — R. IX. 8 *Stanza Nuova*, Portrait. In a side-room to the left, Pisan coins and seals. — R. X. Fragments of sculpture from San Giovanni (14th cent.), the facade of the cathedral (11-12th cent.), and Santa Maria della Spina (14th cent.). In a side-room to the right, Reliefs and representations of the *Gioco del Ponte* (bridge-game), an ancient Pisan game of the Ponte di Mezzo, last played in 1877. — R. XI. Florentine tapestry (16-17th cent.), two female costumes of Florence (16th cent.); no number, German School (16th cent.), Portrait of Constant Adelaide Canossa. — R. XII. Pisan and other sculptures (13-16th cent.) including (on the left) an interesting wooden statue from a group of the Annunciation, by *Sto Pisan*. — R. XIII. Sketches for paintings in the cathedral (17-18th cent.).

In and near the Lungarno are several other interesting buildings, with which we may terminate our walk.

San Niccolò (Pl. C, 4), founded about the year 1000 by Count Hugo of Tuscany as a Benedictine abbey, has an obliquely placed Campanile, which contains an admirable winding staircase ascribed to Niccolò Pisano. — The Piazza in front of the church is adorned with a *Statue of Ferdinand I.*, by a pupil of Giov. da Bologna (1596).

In the Lungarno Regio (p. 408) is the *Palazzo Lanfreducci* (Pl. C, D, 4), now Typographical, designed by Cosimo Paganini, with the fragment of a chain over the entrance, with the motto *'alla giornata'*. — A little to the E., just before the Ponte di Mezzo, rises the *Palazzo Apostini*, a fine Gothic brick edifice of the 15th century.

At the N. end of the Ponte di Mezzo is the Piazza Garibaldi (Pl. D, E, 4), with an excellent bronze *Statue of Garibaldi*, by Ritt. Ferrari (1892; good reliefs on the pedestal). — In the busy Via dei Borge, a few yards to the N. of the bridge, rises —

San Michele in Borge (Pl. E, 4), a flat-roofed basilica, probably of the 11th cent., with an old crypt. The facade, which is said to have been designed by Niccolò Pisano (but more probably by his pupil *Fra Gualtiero*), was partly rebuilt in the Gothic style.

The mosaic flooring in San Pierino (Pl. E, 4), near the Piazza Carli, is of early-Christian origin, and some of the columns are antique. — The narrow *Via della Belle Torri*, leading to the E. from the Piazza Carli, still preserves a distinctly mediæval impress.

In the Lungarno Mediceo (to the E. of the Ponte di Mezzo) is the *Palazzo Lanfranchi* (now *Toscanelli*), erroneously attributed to Michael Angelo, and occupied by Lord Byron in 1822. Farther on is the Piazza Mazzini (Pl. F, 4, 5), with a marble *Statue of Mazzini* (1883), and at the end of the Lungarno is the Porta alle Piagge (see below).

On the LEFT BANK OF THE ARNO, near the Porta a Mare, at the W. end of the town, is situated —

*San Paolo a Ripa d'Arno* (Pl. B, 6), a basilica with nave and aisles, probably dating in its present form from the 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly preserved frescoes of 1400.

Farther to the E., beyond the Ponte Solferino (p. 406), rises —

*Santa Maria della Spina* (Pl. C, 5), so called from a fragment of the veritable 'Crown of Thorns' once preserved here, an elegant little church in the French Gothic style, erected in 1290 for sailors about to go to sea. It was enlarged in 1823, and adorned with sculptures by pupils of Giovanni Pisano and by Nino, the son of Andrea Pisano. The interior is plain (key kept at the opposite house, fee 50 c.). The church was restored in 1872 and raised by 3 ft.

Near the Ponte di Mezzo (see pp. 406, 413; Pl. D, 4) are situated the *Loggia de' Banchi* (Pl. 4; D, 5), erected in 1605 by Buon-talenti, now the corn-exchange, and the handsome *Palazzo del Comune* (Pl. 5, D 5; formerly *Gambacorti*). The latter contains the *Archivio di Stato*, or the city-archives, which occupy ten rooms, and comprise about 18,000 parchment charters (one granted by Frederick Barbarossa in 1162, one by Richard Cœur-de-Lion in 1192, and others of very early date; catalogue kept by the custodian).

The octagonal church of *Santo Sepolcro* (Pl. E, 5), of the 12th cent., is now largely restored. — At the end of the Lungarno Galileo, farther up the river, opposite the *Ponte alla Fontana* (Pl. F, 5), is a passage leading to the house (Pl. F, 6) in which the astronomer *Galileo Galilei* (1564-1642) was born (tablet).

The church of *San Domenico* (Pl. D, 7), at the S. end of the Via Vitt. Emanuele, which leads from the Ponte di Mezzo to the railway-station, contains an altar-piece (Crucifixion) by *Benozzo Gozzoli*. The suppressed monastery adjoining has several frescoes by the same master.

**ENVIRONS.** Outside the Porta alle Piagge (see above) the right bank of the Arno is bordered by the pretty gardens of the *Viale Umberto Primo*, in which is the *Politeama Pisano* (Pl. G, 5). Pretty view (to the left) of the *Monti Pisani* (p. 415). — Outside the Porta Nuova (Pl. A, B, 1, 2), between the Maitraverso Canal and the right bank of the Arno, about 3 M. to the W., is situated the *Casale di San Rossore*, a farm founded by the Medici, with fine plantations of pines and oaks, now a royal shooting-lodge (generally accessible with permission only). *Bromaderies* and wild

swine are kept here for breeding. — On the coast, about  $1\frac{1}{2}$  M. farther on, lies *Gombe*, an unpretending sea-bathing place, with a royal château, commanding a beautiful view. The poet Shelley was drowned here on 7th July, 1822. His remains were afterwards burned in presence of Byron, Leigh Hunt, and Trelawney, and the ashes deposited near the pyramid of Cestius at Rome.

A steam-tramway (p. 404) unites Pisa with the small bathing-resort of *Morone* or *Acqua d'Arno* (Hôtel Acqui, pens. in summer 7, in winter 6 fr.), 6 M. to the W., at the mouth of the Arno, with a beautiful pine-forest. About halfway on the old post-road to Leghorn, opposite the *Crocina di San Rossore*, is situated the ancient basilica of *San Pietro in Grado*, containing beautiful antique columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was formerly much frequented as a pilgrimage-church. The W. apse is a relic of the earliest church (before 420), while the E. apse dates from the beginning of the 9th century. The faded paintings in the interior are probably by *Giusto Pisano* (13th cent.); the font is ascribed to *Giovanni Pisano*. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

The *Monti Pisani*, a range of hills about 5 M. to the E., are very picturesque. In the *Falle dei Colli* (steam-tramway to Colli, see p. 404) lies *La Certosa*, or the Carthusian Abbey, a fine structure of 1807, with church and cloisters, restored in 1814. Permission to visit it is obtained in the Prefecture at Pisa. Round it are groves of olives; and above it rises *La Verruca* (1780 ft.), with ruins of a castle of the 15th cent., commanding a delightful prospect. — The excursion may be continued from the Verruca to the W. to *Monte Pruno* (2050 ft.) and *Monte Surra* (3010 ft.), the highest summit of the *Monti Pisani*, and thence down *via Colle di Ometto* to *Lucca* (see below). — Extensive views are also commanded by the *Monte Fatto* (2720 ft.) and the *Spuntone di San'Alfio* (2640 ft.), which is ascended in 2-4 hrs. *via Asinara* (to which a carriage should be taken).

## 57. From Pisa to Florence via Lucca and Pistoja.

12½ M. Railway in 3½-4½ hrs. (fares 11 fr. 75, 8 fr. 25, 5 fr. 50 c.). Express trains also run between Lucca and Florence, with higher fares. Beyond Lucca the best views are on the left.

The line crosses the Arno, skirts the E. and N. sides of Pisa (fine view of the cathedral), and intersects the fertile plain between the Arno and Serchio. — 5½ M. *Bagni di San Giuliano* (83 ft.), at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum*, are much frequented in summer. *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coolest (82°).

At (7½ M.) *Ripoli* the line approaches the Serchio, and beyond (9½ M.) *Ripafratta* (83 ft.), with its imposing ruined castle, describes a complete semicircle round the beautifully-formed *Monte San Giuliano* or *Monte Maggiora* (1480 ft.), which, as Dante says (*Inferno*, xxxiii. 30), prevents the two towns of Pisa and Lucca from seeing each other. — 16 M. *Lucca*.

**Lucca.** — Hotels. *ALBERGO DELLA UNIVERSITÀ* (Pl. di C. S), *Piazza del Giglio*, well situated, R. 2½-3, D. 1, pens. 7 fr.; *CROCE DI MALTA* (Pl. di C. S), *Via Bolognese* 18, at the corner of the *Via Vittorio Emanuele* — well spoken of, similar charges, no omnibus; *CONONA* (Pl. di C. S), *Nazionale*, with trattoria, R. 2 fr.; *CAMPANA* (Pl. di C. S), *Via Nasale*



**Restaurants.** \**Antichino, Piazza Napoleone; Rost, Santarini, alone.* — *City Street, Piazza Napoleone, at the corner of the Via Nazionale (also restaurant)*

**Post Office** in the Palazzo Provinciale (P. C. B.).

**Cabs.** For drive 1 fr., per hr. 2 fr., each addit. hr. 1½ fr.; from the station to the town, with luggage, 1 fr. \**Baggage* advisable for drives outside the town.

**Principal Attractions** (1 day) Cathedral; San Michele; San Frediano; Picture Gallery in the Palazzo Provinciale; in the afternoon, Galleria Reale; Walk on the ramparts.

**Lucca** (62 ft.), formerly the capital of the duchy of that name and now of a province, and also the see of an archbishop, with 73,466 inhab., is an antiquated place situated in a fertile plain between the Monti Pisani and the Alpi Apuane, with well-preserved fortifications of 1561-1660 and many interesting churches. 'Lucca *l'industriosa*' is noted for its silk-factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods and oil. An aqueduct, built in 1623-22 by *Lev. Nottolini* and recalling with its 450 arches the aqueducts of the Roman Campagna, supplies the city with good drinking-water from the Pisan mountains.

Lucca (Roman *Lava*) was founded at a very remote period. It first belonged to Etruria, afterwards to Liguria, and after its capture by the Romans in 177 B.C., it was parceled by a Roman colony and was included in the province of Gallia Cisalpina. In B.C. 80 *Julius Caesar*, who was then governor of Gaul, held a conference here with *Pompey* and *Crassus*, with whom he had been associated since B.C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of a Roman amphitheatre. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in 1116, after the death of the *Countess Matilda* (p. 400), a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1144 it was compelled to succumb to *Guglielmo della Pagliana* of Arezzo, the warlike governor of Pisa. Dante resided with his friend *Uguccione* at Lucca in 1314 and there became enamoured of the youthful *Beatrice* (*Purgatorio*, xiv 48), but he does not describe the inhabitants in very flattering terms (*Inferno*, xxi 41). After the expulsion of *Uguccione*, Lucca fell in 1306 into the hands of the powerful *Castruccio Castracani* *signor* *dominus* of Lucca, who was also master of Pisa and Pistoja. On 31st Sept. 1328, he defeated the Florentines at Altopiano, and in 1337 was nominated imperial governor of Pisa, with the title of duke by *Emp. Lewis* the Bavarian. On his death in 1328 the power of Lucca declined, its next master was *Mastino della Scala*, it subsequently came into the possession of Florence and then (in 1543) of Pisa, but in 1560 it purchased its freedom from *Charles V.* for 200,000 florins, and, with the exception of the rule of the native family of the *Guttagi* (1560-1600), it remained independent till the invasion of the French in 1799. In 1805 *Napoleon* gave Lucca as a principality to his sister *Elisa Bonaparte*, in 1814 it came into the possession of the duke of Parma of the house of *Bourbon*, who on ascending to the throne of Parma after the death of *Marie Louise* ceded it to Tuscany in 1847.

In the *Murazzi* or *Muricci* *Apudscrucci* Lucca occupied an important position from the period of the Lombards onward. The oldest churches have unfortunately preserved their early mediæval character very imperfectly, but their windows, like those of the early-Christian basilicas of Rome, are antique. The taste for building, probably stimulated by rivalry with Pisa, was again revived in the 12th cent., when the older churches were altered and restored, doubtless in accordance with Pisan models. — Towards the end of the 15th cent. *Mastino* (*Nottolini* 1480-1501),





one of the most pleading sculptors of the early Renaissance, resided, and produced numerous works, at Lucca. His style, influenced by Antonio Rossellino and other Florentine masters, though full of life, is of a graceful and gentle character, contrasting especially with Donatello.

Near the *Railway Station* (Pl. D, 4) are a number of new streets, including the unfinished *VIA CIRCONVALLAZIONE* (Pl. E, F, 4, 3). We enter the inner town through the *Porta San Pietro* (Pl. C, 4) and proceed, trending to the left, to the —

*PIAZZA GRANDE* or *Piazza Napoleone* (Pl. C, 3), the chief square, laid out under Elias Baciocchi. In the centre is a monument to the *Duchess Marie Louise*, by Lor. Bartolini (1843). — In the *Piazza Venti Settembre*, to the N.E., is a monument to the *Champions of Italian Liberty*, by Urbano Lucchesi, by whom is also the marble statue of *Garibaldi*, in the *Piazza del Giglio* (Pl. C, 3).

A few yards to the E. of the latter is the *PIAZZA SAN MARTINO*, in which rises the —

\**Cathedral of San Martino* (Pl. D, 3), founded in the 6th cent. by St. Frigidianus (p. 421) but rebuilt in 1080-70 in the Romanesque style by *Bishop Anselmo Badagio* (later Pope Alexander II.). The choir-apse and the aisles date from the original building, though the latter received Gothic windows and buttresses (chiefly on the N. side) in the course of an extensive restoration in the 14th cent. (1808 and 1872), when the nave and transepts were rebuilt in the Gothic style. The sumptuous façade, added after 1204 by *Guido da Como* and his son *Guidetto*, is embellished with a fine group of St. Martin and the beggar (13th cent.?). The labyrinth on the pier to the right symbolises the erring paths of human life. The ornamentation inside the vestibule was begun in 1233; the reliefs represent the history of St. Martin and the emblems of the Months. Over the door are an Adoration of the Magi (much mutilated) and a Descent from the Cross, two early works of *Niccolò Pisano* (p. 405). The church is entered by three Renaissance doors adorned with wood-carvings.

The *Interior* (most of the altar-pieces covered on week days), which has recently undergone a thorough restoration, is in the form of a Latin cross with nave and aisles 91 yds. in length, transept 45, and nave 25 yds. in width. The nave (51 ft. high) has pillars and round arches, above which, as in Northern Gothic churches, is a triforium (with large windows and rich tracery) over the aisles and carried across the transept, which it also intersects longitudinally. The stained glass in the side-windows is by *Gino Bertini* (1858).

*RIGHT AISLE.* At the 2nd altar, Adoration of the Magi, by *F. Smeraldi* (1605), 3rd, Last Supper, by *Finicelli*; \**Pulpit* by *Mattio Ottolati*, with rich ornamentation (1498). Above the adjoining entrance to the sacristy is an organ-screen of 1682. — In the *SACRISTY* a \**Madonna with SS. Clement, Peter, Paul, and Sebastian*; above, a *Pietà*, below a fine predella, by *Don. Ghirlandajo*.

The *RIGHT TRANSEPT* contains the beautiful marble Monument of *Pietro da Noeto*, secretary of Pope Nicholas V., by *Mattio Ottolati* (1472); by the same master, farther on, is the simple tomb of Count *Domenico Bertini* (1479); also in the following *CAPPILLA DEI SACRAMENTO* (enclosed by a railing) two \**Angels* in an attitude of adoration (1477) and (adjoining the choir) the *Altar of St. Eusebius*, with St. Sebastian and John the Baptist and beautiful reliefs (1484).

The beautiful stained glass in the Choir is by *Paolo di Ugo* (14th cent.). — To the left of the choir the Altar of Lament, which Lucca recovered in 1388 from Emp. Charles IV. (inscription *Christe ihesu-beret aique dicit antistitem*), with a Resurrection by *Giov. da Sesto* (1370). In the following *Cappella del Santuario* (to the left, closed), dating from 1473-77, a "Madonna with St. Stephen and John and a beautiful angel with a musical instrument, by *Fra Bartolomeo* (1500; in excellent preservation) 'a noble picture this, full of gentle elegance, Leonardesque in science and in execution, and graced with the prettiest touches of the brush, bathed in a warm and airy vapour, and firm of outline and touch' (C. & C.). The decorations of the pilasters are by *Orsini*.

The Last Tabernacle contains the "Sarcophagus of Maria del Carretto (d. 1400), second wife of Paolo Guinigi, by *Jacopo della Quercia* (1410), one of the earliest works of the Renaissance.

In the Last Aisle is the Tabernacle, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Orsini*, and containing the *Volto Santo di Lucca* (p. 421), an ancient crucifix in cedar wood, said by tradition to have been made by St. Nicodemus, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. The embroidery on the red curtain is a faithful copy of the carved veil behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1386, when the approach of the cholera was dreaded. On the opposite side a statue of St. Sebastian, also by *Orsini*. On the pavement close by, inlaid work of coloured stones, representing Solomon's Judgment — At the 5th altar (from the entrance), Visitation of the Virgin, by *Jacopo Lippi* (1500). Over the 2nd altar, Presentation in the Temple, by *Al. Allori* (1607).

On the Entrance Wall, Descend from the Cross, and St. Nicodemus carrying the *Volto Santo*, frescoes by *Cosimo Rosselli*.

The cathedral treasury is preserved in the *Amministrazione del Duomo*, on the N. side of the church, Piazza Antelminelli 2. It includes the so-called *Croce del Pisani*, in silver-gilt (14th cent.), a Gothic episcopal staff, a Gothic leather casket, with scenes from Scripture history, etc.

Behind the cathedral, and connected with it by a passage, is the *ARCHIEPISCOPAL PALACE* (*Archiepiscopado*; Pl. 1, D 9), the court of which commands a good view of the cathedral-apse.

The *Archiepiscopal Library* contains 20 MSS. and 400 rare editions. In the *Archives* are many documents, dating from before 1000. — The *Chapter Library* (*Biblioteca Capitulari*) is rich in medieval MSS.

The elegant Gothic *Chapel of Santa Maria della Rosa* (Pl. 9; D, 8), in the neighbouring Via della Rosa, dates from 1300, but the interior was entirely modernized in 1800.

We return to the Piazza San Martino. The Romanesque building (partly restored) next the campanile of the cathedral is now the *Monte di Pistoia*. — Opposite, on the N. side of the piazza, rises the *Palazzo Bernardi-Micheletti* (Pl. 20), by Bart. Ammannati.

San Giovanni (Pl. 4; D, 3), to the left of the last, is a basilica of the 12th cent., with aisles and transept. The façade is modern, with the exception of the portal, over which there is a relief of the Madonna with the Apostles, of the 12th century.

In the interior the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are ancient. — Adjoining the left transept is a venerable *Baptistry*, with a Gothic vaulted roof (14th cent.). The remains of a font of the 12th cent., more than 6 ft. below the present level of the pavement, were exhumed in the centre in 1867.

A little to the N.W. stands the small church of *San Giusto* (Pl. C, D, 8), with a fine portal of the 13th century. Near this spot stood the palace of the Lombard dukes. — The Romanesque church of *San Cristoforo* (Pl. 7; D, 3), in the *Via Fillungo*, dates from the 11-12th centuries. Pretty facade.

On the W. side of the *Piazza Napoleone* (p. 417) is situated the *Palazzo Provinciale* (Pl. 10, C, 3), formerly *Pal. Ducale*, begun in 1578 by Bart. Ammannati on the site of a palace (destroyed in 1576) of Castruccio and the Guinigi, continued in 1728 by *Frene Pini* and *Fel. Juvara* with important deviations from the original plan, and still unfinished. In the imposing inner court stands a monument, by *Augusto Passaglia*, to the jurist *Franc. Carraro* (1806-88).

In the archway leading to the second court is (left) the entrance to the *PICTURE GALLERY* (*Pinnacolo*), important on account of two paintings (from *San Romano*) by *Fra Bartolomeo* and sculptures by *Matteo Civitelli* (open daily, 10-2, free, at other times 1 fr., closed on Mon., Easter Sun., and Christmas Day).

From the *Yaciniere*, which contains medieval sculptures, we ascend the staircase to the first floor.

I Room. Entrance wall — 12. *Fra Bartolomeo*, God the Father with *Mary Magdalen* and *St. Catharine* of Siena, 1500, injured by restoration. — 'In this most admirable production for feeling as well as form, a special attractiveness is created by colouring redundant of Venetian richness and brilliancy, and by atmosphere successfully attained in gradations of landscape-tints, and by chiaroscuro after the method of *Da Vinci* in the *Bona Lisa*, or of *Raphael* in the portrait of *Leo the Tenth* (C & C). — Opposite, 13. *Fra Bartolomeo*, *Madonna della Misericordia*, with portraits of the *Medicci* family, of 1510, also injured by restoration. — The classic movement of the principal figure, the varied but always elegant attitudes and action of the remainder are almost matchless instances of the mode in which scientific calculation gives nature as a result. In most of the minutest unusual power of observation is revealed. Nothing can be more pleasing than the manner of dividing the figures with their play suggesting unconsciousness. Admirable are the draperies in which the folds are concentrated on the bands (C & C). — In this room also are: 1. *Pietro Bontas*, *Martyrdom of St. Bartholomew*; 2. *Pietro Perugino*, *Madonna enthroned with four saints* (1518); 11. *Donatello*, *Samson*.

II Room. 1. *And del Sasso*, *Holy Family* (replica of that in the *Palazzo Pitti*); 2. *Pontormo*, *Giuliano de' Medici*; 15. *Pontormo*, *St. Mark* (resembling a slave (small replica of that in the *Academy at Venice*, p. 388); 20. *Giulio Ami*, *Crucifixion*, with *St. John* and *Catharine*; 4. *Donatello*; 23. *Don Garzia de' Medici*; 25. *Ferdinando de' Medici*; *Fresco*; 27. *St. Eustace*; 30. *St. Michael*. — 37. *James Agostini*, *Madonna with saints*; 38. *Pontormo*, *Vittoria della Rovere*, with her son *Cosimo III de' Medici*. — 42. *Lea Bron*, *Madonna with saints*; 50. *Scorpius*, *Moderation of Scipio*; 55. *P. Perugino*, *Birth of John the Baptist*. — A case in the centre contains coins and medals; another at the end-wall contains medieval articles in gold and bronze. — We pass through B. I. again to reach the —

III Room. 3. *Ambrondi* (?), *Portrait* (retouched throughout); 6. *Anterama*, *Female portrait*; 14. *Stefano Marzetti*, *Triumph of David*. — IV. Room. Nothing of importance.

From B. I. we enter the V Room. 21. Choir-stalls from the south choir, by *Leonardo Marti* (1472-87); 22. Gothic choir-stalls and lectern from the former church of *Sant'Agostino* (15th cent.); 24. Panel with intricate work by *Giovanni de' Lombardi* (1480); 31. Wooden altar with marble statues of the *Madonna*, *St. Martin*, and the *Archangel Michael* (*From Sesto* (14th cent.)); *Alcorno* (*Ornato*); 32. *Annunciation* (*Virgin by another* by

22. St. Olaus, a marble statue of the 16th cent.; 10. Assumption of the Virgin, attributed to Cimabue. — The adjoining room contains modern paintings of no importance.

Adjoining the second court of the Palazzo Provinciale on the W. is situated the church of San Romano (Pl. C, 3), which dates from 1278 but was remodelled in 1635 by Vincenzo Buonamici. At the back of the high-altar are the remains of the monument of St. Romanus, with a Pluth above, and a recumbent figure of the saint below, with painted armour, by Matteo Civitelli (1490).

Near the Via Vittorio Emanuele, not far from the Piazza Napoleone, is the church of Sant' Alessandro (Pl. 8; C, 3), of the 11th cent., with fine antique columns.

The Palazzo Mansi (Pl. C, 2), Via Galli-Tassi 17, a building of the 17th cent., contains a valuable *Picture Gallery*, consisting principally of Dutch paintings, inherited from the Van Diemen family. Open daily (see 1/2-1 fr.).

From the vestibule we enter (to the left) a glass-roofed SALON. To the left, R. van Vries, *Silvan scene*; C. J. van der Lannen, *Seven genre and conversation pieces* (1841); *From Ampters*, "Fruit and game dealer (figures of the school of Rubens); *Ford Bot*, "Abraham's sacrifice, the chief work of the Rembrandtesque period of the artist, influenced by Rembrandt's painting of the same subject (now in St. Petersburg); A. Pynacker, *Dutch farm and ferry*; H. Averkamp (not Brughel), *Winter-pictures*; Jan Jordens, *Adoration of the Shepherds*; P. Claess, *H. de Thier*, still-life pieces — Jan Weenir, "Spoils of the chase; Nic. Poussin, *Four architectural pieces, with accessories*; P. Claess, *The breakfast-table* (1853); Lucas van Leyden (?), *Adoration of the Magi*; Melch. d'Hondecoeter, "Cock and turkey fighting; A. van Dyck (?), *Holy Family*; above, four large battle-pieces by J. van Huchtenburgh. — O. Terburg (?), *Two portraits of the Van Diemen family*; Rubens, *Sally and shepherdess* (school-piece). — H. Verelst, *Two portraits* (1840); Fr. Praxinos, *Madonna*; Domenichino, *Martyrdom of St. Agatha*; Jan. Verelst, *Conversation piece*; over the door, Fr. Ampters, *Still life*.

Vestibule. P. Brughel the Younger, *Four rustic fêtes*; Mathys Nieuwen, *Cherry seller*; O. Poussin (Dughet), *Dianna and Actæon*.

III Room. To the left Rembrandt (?), *Landscape*; Thom. Wyck, *Italian popular scene*; *Porto del Vago*, *Holy Family*; H. Bies (?), *Temptation of St. Anthony* — Sea-pieces by J. Lingelbach, A. Buit, J. Blonderhof (not Buharysch), etc.

IV. Room. Back-wall. J. Vermeulen, *Three scenes from the campaigns of Charles V.* Capture of Tunis, Capture of Roma, Battle of Pavia. Above, Gysbert d'Hondecoeter, *Pheasant and poultry*.

From the Piazza Napoleone (p. 417) we proceed to the N., through the busy Via Nazionale, to the Piazza San Michele (Pl. C, 3), the ancient Forum, in which rise a statue of Fran. Burlamacchi (d. 1518, p. 442), by Ulfasc Cambi (1863), and the ancient church of San Michele, founded before 796, but altered and restored in the 12th, 14th, and 16th centuries. The over-decorated façade, rising high above the nave, with representations from the mediæval bestiaries, was restored about 1200, and in great part rebuilt in the 19th century. The figure of the archangel at the top is modern. The row of columns on the S. side was added in 1377. The statue of the Madonna at the corner is by Civitelli. The altar-piece (covered) at the 1st altar to the right is by Filippino Lippi (SS. Bonh,

Sebastian, Jerome, and Helen). The chapel to the left of the choir contains, on the left wall, a relief of the Madonna by *Raffaello da Montelupo*.

The PALASSO PANTONIO (Pl. 19; C. 3), in the early-Renaissance style (built after 1492), is situated on the S. side of the Piazza S. Michele. In the loggia is a statue of *Matteo Civitelli*, by Arn. Fazzi (1893).

The Via Caldera leads hence to the N. to the Chiesa del Salvatore or *Misericordia* (Pl. 11; C. 2), over the S. side-door of which is a figure of St. Nicholas, by Biduinus (p. 411).

Beside the adjacent church of Santa Maria Corteorlandina, in the street of that name, is the *Biblioteca Governativa* (Pl. 2; C. 2), which possesses some interesting MSS (e.g. Latin poems by Tasso) and early printed works. To the left of the Beala Lucco is the 16th cent. *Palazzo Controstaffano* (Pl. C. 2), with a handsome staircase.

On the N. side of the town is situated —

\**San Frediano* (Pl. D, 2), said to have been originally dedicated to *San Vincenzo* by St. Frigidianus, an Irishman, who was Bishop of Lucca in 560-78. In the 7th cent., however, it became the church of a monastery founded by the Lombard kings Bertharic and Cunibert. In 1112-47 it was rebuilt in the Romanesque style. The exterior deviates from the Tuscan-Romanesque style in having vertical bands and colonnades with straight architraves. The Ascension in mosaic (12th cent.) with which the façade is adorned was restored in 1829.

INTERIOR. The Nave was originally flanked with double aisles, the outer of which have been converted into chapels. Eight of the 22 columns are antique.

On the entrance-wall are two frescoes: to the left, Madonna and saints, by *Amico Aspertini*, a pupil of Fr. Francia; on the right, Visitation, by *Ad. Ghirlandajo* (injured). — LEFT AISLE. The CAPPELLA DI SANT'ACQUINO (2nd) contains two fine frescoes by *Amico Aspertini* (restored in 1831). On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the left the Entombment; below it, to the left, an image of Christ found in the sea (*Velle Sanie*, p. 418), drawn by two oxen, to the right St. Augustine, baptised by St. Ambrosius at Milan. In the lunette on the wall, on the right, St. Augustine instructing his pupils, and presenting them with the rules of his order; below, to the left, the Nativity and Adoration of the Magi; on the right, San Frigidiano miraculously checking an inundation of the sea. — In the CAPPELLA DEL SANTO SACRAMENTO (4th), an altar with a Madonna and four saints in relief by *Jacobus magister Petri de Senis* (*Jacopo della Quercia*); above, four prophets in high relief, below, low reliefs of Martyrdoms, a Pieta, etc. (1422). Opposite are the tombstones (damaged) of Federico Trenta, founder of the chapel, and his wife, by the same artist (1416).

RIGHT AISLE. In front is the ancient font, with stiff reliefs (copied from an early Christian ivory pyx), according to a doubtful inscription by Robertus (1151); by the wall is the more modern font by *Niccolò Civitelli*; at the back of the first, Annunciation, of the *School of the della Robbia*. The 2nd chapel contains the tomb of St. Elia, the patroness of Lucca, mentioned by Dante (*Inferno*, xxi. 86). In the 5th chapel is a painted relief of the Death and Assumption of the Virgin, by *Matteo Civitelli the Younger*, and a fine Coronation of Mary, by *Francesco Francia* (both covered).



We now cross the Piazza San Frediano, which adjoins the church on the E., and reach the Piazza del Mercato, or vegetable-market. The Palazzo Nobili, No. 14 in the Piazza S. Frediano (left side), contains a fine Madonna by *Giulio Romano*, with the features of Raphael's *Fornarina* in the Pal. Barberini at Rome. — The houses enclosing the market stand on the foundations of a Roman Amphitheatre (Pl. D, 2) dating from the end of the first or beginning of the second Christian century. Two series of the arcades, of 54 arches each, are still visible on the outside; length 135 yds., width 105 yds.; the arena (the present market-place) 87½ by 58 yds.

To the E. of the Amphitheatre is situated the church of *San Pietro Romolo* (Pl. D, E, 2), founded during the Lombard period, restored in the 18th cent., and modernised in the interior in the 19th century. — Farther on is *San Francesco* (Pl. E, 2), erected in 1226, containing the monuments of the poet *Giov. Guiccionini* (1800-61) and of the celebrated *Castruccio Castracani* (d. 1328; p. 415). It is now used as a military magazine.

To the S. of the Amphitheatre, Via Guinigi No. 13, stands the \*PALAZZO GUINIGI (Pl. D, 2), an Italian Gothic structure of brick with a high tower. No. 16, opposite, is a Palazzo Guinigi also.

The Palazzo Massarosa (Pl. 24; D, 3), Via Santa Croce 26, contains some good paintings. In the court is a relief by *Baldassus* (Christ on the Mt. of Olives).

The church of *Santa Maria Forisportam* (Pl. E, 3), founded in the 8th cent. (?) and rebuilt in the 12th, contains antique columns. At the 4th altar on the right is a St. Lucy, by *Guercino*. — The old *Porta San Gervasio* (Pl. E, 3), rising with its two massive round towers at the end of the Via Santa Croce, is a relic of the second town-wall (13th cent.).

A spare hour should be devoted to a \*WALK ON THE RAMPARTS, which, especially on the W. and N. sides, afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity (Monti Pisani, Alpi Apuane, Apennines). In the grounds on the S.W. side is the monument of *Charles III. of Spain* (Pl. 13; B, 3, 4), erected by his granddaughter, the Duchess Marie Louise, in 1822. On the southernmost bastion, now named *Piazzale Vittorio Emanuele Secondo*, is a pleasant café, in front of which is a marble statue of *Victor Emmanuel II.*, by *Aug. Passaglia* (1885).

The Environs of Lucca are beautiful and contain many pleasant villas, but in summer the country is hot and destitute of shade.

The traveller should visit the Villa di Marlia, 3 M. to the N.E., with its beautiful grounds, fine points of view, and fountains, resembling Marly near Paris (whence the name), and with a Greek chapel containing old paintings, etc. The road thither leads through the Porta Santa Maria (Pl. D, 1), and then diverges to the right from that to the Baths of Lucca. — Excursion to the Monti Pisani, see p. 415.

FROM LUCCA TO THE BAONI DI LUCCA, 16 M., railway in 1 hr. (fares 3 fr. 50, 2 fr. 50, 1 fr. 50 c.). The line ascends the valley of the *Arno*. 6 M. *Ponte a Moriano* (115 ft.), opposite the high-lying village of *Moriano*. Tharming hill-country. Above (12½ M.) *Berge a Messano* (280 ft.) is the

*Ponte delle Maddalene* or *Ponte del Diavolo*, which is said to have been built in 1092 by Castruccio. The line now enters the valley of the *Lima*. — 56 M. *Bagni di Lucca*.

The *Bagni di Lucca* (season, May 1st to Sept. 15th), which were known as early as the 10th cent. under the name of the 'Baths of Corsena', with springs varying in temperature from 98° to 130° Fahr., consist of several different villages in the valley of the *Lima*. They are much frequented by English and American visitors. *Ponte a Serraglio* (ca. 410 ft.), the chief of these villages, is picturesquely situated on the bank of the rivulet. Here are \**Papeau's Hôtel d'Europe et d'Amérique*, \**Pore's Hôtel New York*, and the *Grand Hôtel des Bains de Lucca*, with little difference in their charges (cheaper in Sept.); the *Café Pore* and *Italia*. In the *Piazza del Ponte*, the best *Baths*, a *Casino*, with billiard and ball rooms, and the *Past Office*. Good furnished apartments, carriages, and donkeys may be had, but the shops are poor. *Physician*, Dr. Marchi. — Adjoining the *Hôtel Papeau*, on the *Lima*, is the royal *Casino Ridolfi*, built in 1840.

Beautiful avenues ascend gradually from *Ponte a Serraglio* to (1 M.) *Villa* (ca. 480 ft.), \**Hôtel Pore*, \**Hôtel du Parc*, pens. 3-8 fr.; *Hôtel Continental*; *Hôtel du Pavillon*; *Hôtel Queen Victoria*, all with gardens; English chemist, where are the best and quietest apartments (pleasantest on the river-side of the main street), the *English Church* (services in summer at 10 M. & 8, conducted by the English chaplain from Pisa, p. 404) and a *Casino* (with reading and bill-rooms, concerts, etc.), and to (2 1/2 M.) *Bagni Caldi* (\**Grand Hôtel des Thermes*, formerly the chateau of the Grand Duke of Tuscany, pens. 3-8 fr.). The mud baths of *Bagni Caldi* are efficacious in rheumatism and gout, and there is a grotto with a natural vapour bath. The freedom from dust, glare, and excessive heat makes this a delightful summer-resort. — To the baths of Lucca belong also the establishments of *Bernate* (named after an inhabitant of Pistoja cured here in the 10th cent.), *Dozza Basse*, and *San Giovanni*.

The valley of the *Lima* is cool and well-shaded, chiefly with chestnut-trees, affording pleasant walks. Only the paths between *Ponte a Serraglio* and *Villa* and *Bagni Caldi* are provided with benches. There are footpaths on both banks of the stream as far as the suspension bridge at *Fornet*. Beautiful excursions may also be taken among the mountains, such as to the village of *Lupatone*, to *Sanabio* (with an old castle), and to the top of the *Monte Prose Pore* (4200 ft.). — *Sanabio* (p. 384) may be reached hence in about 3 hrs. (car and pair 40-45 fr., including an extra horse up the hill). — For excursions in the *Apennine Alps*, see p. 507.

Railway from Lucca to (15 1/2 M.) *Viareggio*, see p. 393.

The RAILWAY to *Pistoia* at first traverses the plain to the E., then it turns to the N. at (23 M.) *Altopascio* and runs through a fertile undulating district to the broad plain of the *Pescia*. Fine view, on the left, of the *Alpi Apuane*, in the distance to the right rise the hills of *Montecatini* and *Monsummano*.

20 1/2 M. *Pistoia* (200 ft.; *Posta*), a town with 17,805 inhab., lies 1 1/2 M. to the N., on the river of that name, in a beautiful district, with silk and paper manufactories. The Cathedral (restored in 1893) has remains of a façade of 1306, a 15th cent. pulpit, and the fine monument of *Baldassare Torini* (d. 1540) by *Raffaello da Montelupo*. — We cross the *Pescia* and skirt the S. base of the *Apennines*. 31 M. *Dorgo e Buggiano*.

33 1/2 M. *Bagni di Montecatini* (98 ft.; \**Grand Hôtel de la Paix*, \**Locanda Maggiore*, *Continental*; *Corona d'Italia*, *Italia*; *Alb. Torretta*, *Gabbriellini*, second-class; numerous pensions), a frequented health-resort in the valley of the *Nivola*, with thorns

baths. A cable-tramway ascends to the little town of Montecatini, where Ugucione della Faggiuola (p. 416) defeated the Florontines on 29th Aug., 1315.

34 M. *Pieve Monsummano*, the station for *Monsummano* (Le Pieve, pens., incl. wine, 6 fr.) on a conical eminence to the right, with warm springs, and a monument (by Fantacchiotti; 1879) to *Giuseppe Giusti* (1809-60), the satirist, a native of the place. Near it is the *Grotta di Monsummano* or *Grotta Giusti*, with hot vapour, discovered in 1849, famous for the cures of rheumatism, gout, and paralysis which it has effected. Season, April-Oct. (bath 2-3 fr.). *Grand Hôtel*, at the entrance to the grotto, pens. 10-15 fr.; *Alb. della Fortuna*, pens. 8-11 fr. — We now thread a tunnel and reach (38½ M.) *Serravalle*, which was an important frontier-fortress during the wars between Lucca and Pistoja. — 41½ M. *Pistoja*.

*Pistoja*. — *Hotels*. *Albergo del Leone* (Pl. B, 5), *Piazza Cino*, with electric light, trattoria, and caffè, R. 3½-4, ann. 1½ fr., very fair; *Albergo e Trattoria Rossini* (Pl. B, 3), *Via Cavour*, unpretending — *Trattoria la Focaccia*, *Via Garibaldi* 120; *Railway Restaurant*. — Wine and Beer at *Gianini's*, outside the Porta Barriera (Pl. B, 4).

Post Office in the *Piazza Cino* (Pl. B, 5).

Cab with one horse 60, with two horses 80 c. per drive; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30 c.

Principal Attractions (½-1 day). *San Giovanni Fuorcivitas*; Cathedral; Baptistery; *Ospedale del Ceppo*; *Santi Andrea*; *Madonna dell'Umiltà*. The churches are closed till 4.30 p.m.

*Pistoja* (210 ft.), a pleasant town with 65,412 inhab. (incl. the suburbs), is situated in the vicinity of the *Ombrova*, a small tributary of the *Arno*, at the junction of the *Laghorn-Florence* and *Bologna-Florence* (R. 62) railway-lines. It has broad, well-built streets, and important manufactories of guns and iron-ware. Pistols are said to have been invented at Pistoja, and thence to derive their name.

*Pistoja*, the Roman *Pistoria*, near which *Caecilia* was defeated and slain, B.C. 62, was in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Guelfi* and *Fanaticisti*, or Black and White parties, mentioned by Dante (*Inferno*, xxiv. 145), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. *Pistoja* had to surrender to Florence in 1361. It was the birthplace of the celebrated jurist and poet *Cino Scabaldi* (1270-1336), a friend of Dante, and of the satirist *Niccolò Fortiguerra* (1574-1735), author of the *Riccardetto*.

In the History of Art, *Pistoja*, which somewhat resembles Florence in miniature, held an important rank in the early part of the middle ages, and was foremost among the Tuscan republics in fostering artistic progress. The older churches, such as the Cathedral and *Santi Andrea*, exhibit a leaning to the Pisan style, which was extensively in vogue in the 12th century. At *Pistoja* we also meet with many of the earliest attempts at sculpture in Tuscany, which are much ruder than contemporaneous German and French works of the same kind, and with several of the names of the oldest artists (*Grosmont* and *Adesdatus*). After the 14th cent. *Pistoja* became dependent on Florence both politically and in the province of art. The town continued to be wealthy and ambitious enough to patronise artists, but thenceforth those of Florence were always employed. Of the *Golden Age* of Art we have an important specimen in the silver altar in the Cathedral.





From the railway-station (Pl. B, 4) we proceed straight through the *Porta Barriera* to the (5 min.) little *PIAZZA CINO* (Pl. B, 3), the main focus of traffic. — A few yards to the right, in the *Via Cavour*, rises the old Tuscan-Romanesque church of —

*San Giovanni Evangelista* (*Evangelista*; Pl. 2), erected outside the city walls about 1160, with a somewhat overladen façade adorned in Pisan fashion with rows of columns. Over the entrance is a relief representing the Last Supper by Giammone, as an inscription on the architrave records (1162). The church is closed after 9 a.m.; key at *Via dell' Arancio* 306, close by.

**INTERIOR.** On the right is the \**Pulpit*, adorned with reliefs on three sides, by *Fra Guglielmo*, a pupil of Niccolò Pisano, whose antique style he followed (about 1270); in front, the symbols of the Evangelists. Over the next altar, the \**Visitation of Mary*, a lifelike group in terracotta, by *Leon della Robbia*, described by Burckhardt as 'the most beautiful group of the Renaissance period'. On the left, a handsome basin for holy water by *Giov. Pisano* (much injured), supported by the cardinal virtues, with allegorical figures above.

Opposite is the *Palazzo Panciatichi-Cellesi*. — Following the *Via Cavour*, and diverging from it by the *Via Francesco Magal*, to the left, we reach the *PIAZZA DEL DUOMO* (Pl. C, 2). On the right rises the —

**Cathedral** (*San Jacopo*) of the 12th cent., remodelled in the 13th, with an apse added in 1599 by *Jacopo Lafrè*. In the vestibule, over the principal entrance, is a medallion (*Madonna surrounded by angels*) by *Andrea della Robbia* (1505). The barrel-vaulting is adorned with coffering and rich fruit-garlands from the studio of the Della Robbia.

The **INTERIOR**, sadly marred by alterations, consists of nave and aisles borne by sixteen columns and two piers. — By the wall of the entrance is the *Font*, adorned with five reliefs (*History of the Baptist*) by *Andrea Ferrocchio*; to the left the tomb of Bishop Atto (d. 1337), restored in 1785, the reliefs dating from the original monument. — At the beginning of the **RIGHT AISLE** is the monument of Cino Rinaldini (d. 1306; see p. 424), by the Sienese master *Celino di Nese* (1337), the earliest type of an academic tomb. The bas-relief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. — Opposite, in the **LEFT AISLE**, the \**Monument of Cardinal Fortiguerra* (p. 425), designed by *Andrea Ferrocchio* (whose clay model is in South Kensington Museum). Above is Christ in the *Mandorla*, supported by angels, beneath, Faith, Hope, and Charity (of which the first and last have been spoiled by *Lorenzo*). The unattractive sarcophagus, with angels and the bust of the deceased, and the frame round the whole, are later additions. — The **CAPPPELLA DEL SACRAMENTO** (left of the choir) contains a \**Madonna with St. John the Baptist and St. Zenobius* by *Lorenzo di Credit*, the finest and oldest of his altar-pieces, the figures strongly reminiscent of De Vinci (1495). To the left, High-relief bust of Bishop Donato de' Medici, ascribed to *A. Rossellino* (1475). — In front of the **HIGH ALTAR** a fine bronze candelabrum (16th cent.). Beautifully inlaid choir-stalls. — In the **CAPPPELLA SAN JACOPO** (right of the choir) is a rich \**Silver Altar* executed in the 15th and 16th cent. (covered; sacristan 30-60 c.); at the top, the oldest part, is Christ in the *Mandorla*, in a niche beneath is a sitting statue of St. James, surrounded by apostles and prophets, by *Simone di San Martino* and other masters of the middle of the 14th cent.; below is a large silver tabernacle

**Madonna dell' Umiltà** (Pl. B, 3), with an unfinished façade, erected in 1494-1509 by *Ventura Vittoni*, a pupil of Bramante. A fine vestibule, with barrel-vaulting on each side of a central dome (as in the *Cappella de' Pazzi*, p. 480), leads to the handsome octagonal interior, with its graceful Corinthian wall-pilasters. The dome is by *Vasari*.

In the *Corso Umberto Primo*, in the S. part of the city, is —

**San Domenico** (Pl. C, 3), a monastic church erected in 1380.

Entrance (closed after 8 a.m.; ring at the house on the right). The frescoes at the 2nd altar on the right (*Madonna and Child*) and the 2nd altar to the left (*Crucifixion*, with the *Virgin*, *St. John*, and *St. Thomas Aquinas*) are by *Fra Paolo da Pistoja*. Between the 4th and 5th altars on the left, monument of the jurist *Filippo Lazzari* (d. 1412), by *Berni* and *Ant. Rossellino* (1482-88). — Right Transept: *Cappella Scapigliosi*, with the miracle of *S. Carlo Borromeo*, by *Jacopo da Empoli*, and two tombs (1628 and 1650) attributed to *Bernini*.

Farther on in the same street, to the left, is the church of **SAN PAOLO**, with a Gothic façade, burned out in 1801. — In this neighbourhood is the church of **SAN PIETRO** (Pl. 4; D, 3), with an early-Tuscan exterior (unfinished), in which as late as the 16th cent. the mystic marriage of the Bishop of Pistoja and the Abbess of the Benedictine convent was celebrated. The interior has been modernized. In the right transept is a *Madonna and saints* by *Gerino da Pistoja* (1509). — The *Viale dell' Arcadia* (Pl. D, 1-3) commands a beautiful view of the city and the Apennines.

The *Biblioteca Fabbroni* (Pl. 6; B, 2) and the *Biblioteca Forteguerri* (Pl. 7; B, C, 2) were founded by two cardinals who were born here.

The *Villa Puccini*,  $1\frac{1}{2}$  M. to the N. of Pistoja, has beautiful gardens and sculptures by *Pampanoni* and others. — The church of *Greppoli*, 5 M. to the W. of Pistoja, contains a pulpit of 1194, with stiff old reliefs.

The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines.  $48\frac{1}{2}$  M. *Montale-Agliana*. On the left the picturesque castle of *Montemurlo* comes into view, near which the Florentine republicans *Baccio Valori* and *Filippo Strozzi* were defeated and taken prisoners by the troops of *Cosimo I.* in 1537.

52 M. *Prato in Toscana* (210 ft., *Alb. Giardino*, *Via Magnolfi*; *Caciotti*, *Piazza del Duomo*; *Caffè di Marte*, *Piazza del Duomo*), a well-built town of 61,284 inhab., on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread and biscuits (*biscotti*, *cantucci*). It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under *Cardona*.

In the 15th cent. this small provincial town attracted numerous Florentine artists, so that a visit to it is indispensable to those who desire to be thoroughly acquainted with the EARLY RENAISSANCE style of Florence. An important work by *Donatello* and *Michelesso*, several compositions by

\* *Andrea della Robbia*, and a superb bronze screen bear testimony to the importance of Prato in the history of Renaissance sculpture. Among the painters of the place were *Filippo* and *Filippino Lippi*, *Andrea Boccioni*, and *Fra Diamante*. The church of the *Madonna della Cintola* at Prato also forms a very striking example of Renaissance architecture. This edifice (erected by *Giuliano da Sangallo*) exhibits the transition from early to high Renaissance, and shows how anxiously the architects of the day directed their attention to the design of a Greek cross covered with a dome.

From the station we follow the *Via Magnolia*, the first street to the left, to the (4 min.) *Piazza del Duomo*, which is embellished with a monument to the patriot *Giuseppe Mazzoni* (1807).

The Duomo, begun in the 12th cent. in the Tuscan-Romanesque style, was completed by *Giovanni Pisano* in 1317-20 in the Gothic style. The campanile, in the Lombard style, is by *Niccolò di Cosmò* (1340). On the façade, rebuilt after 1413 by *Niccolò d'Arezzo* is a pulpit, adorned by *Donatello* and *Michelozzo*, in 1434-38, with "Reclining" (dancing children) and a fine bronze capital. From the pulpit the highly-revered *Suora Cintola*, or 'girdle of the Virgin', preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a "Madonna with St. Stephen and Lawrence in terracotta, by *Andrea della Robbia* (1480).

LEVANTON (very dark). Over the PORTAL ENTRANCE the Virgin delivering the girdle to St. Thomas, by *Adolfo Sturmdyke*. The mural paintings in the CAPPILLA DELLA CINTOLA (the Virgin presenting her girdle to St. Thomas, discovery of the girdle in Palestine by a native of Prato) are the best works of the kind by *Agostino Gaddi* (early work, 1335). On the altar is a marble statue of the Virgin by *Giovanni Pisano*; handsome bronze "Aron executed in 1444 by the Florentine *Scuola di San Lupo*, the fresco by *Paolino da Montepulciano* (1401-04). A small room adjoining the chapel on the right contains reliefs (Death of the Virgin, Presentation of the Girdle) in the style of the School of Pisa. — In the CHURCH, at the back of the high altar, are the "Histories of John the Baptist and St. Stephen" by *Fra Filippo Lippi* (1480-84), in fresco, the finest work of this master (somewhat injured) on the right (above): Birth and Naming of the Baptist, his Withdrawal to the wilderness and his Preaching, Dance of the daughter of Herodias by the window, on the right: Beheading of St. John, above it a saint. On the left wall of the choir (above): Birth of St. Stephen, his Ordination and Care for the Poor, Stoning and Interment (among the admirable portrait figures are Cardinal Carlo de Medici, the donor, and, to the extreme right, the portrait of the painter himself, wearing a black cap). The continuation of the scene of the Stoning is on the window wall; above it a saint, on the ceiling Evangelists (best light in the forenoon). — The chapel to the right of the choir is embellished with frescoes of the beginning of the 15th cent. ascribed to *Sturmdyke* and *Antonio Viti* (?). To the right scenes from the life of the Virgin (Birth, Presentation in the Temple, Marriage), to the left scenes from the life of St. Stephen (Torture, Martyrdom, Mourning over his body). In the right transept, in a Gothic recess in the wall, is the Death of St. Bernard, also by *Fra Filippo Lippi* (very dark), the "Madonna dell' Ulivo, a statue in clay, by *Amadeo di Mayano* and below, a Pietà (relief, in marble), by his brothers *Stefano* and *Giovanni de Mayano* (1480). — In the nave, handsome PULPIT, resting on sphinxes and snakes, by *Mino da Fiesole* and *Ant. Rossellino*. The latter also executed the admirable reliefs (1470) of the Presentation of the Girdle, and of the Stoning and Mourning of St. Stephen.

Not far from the cathedral, in the *Via Garibaldi*, is the little church of *San Lodovico* (called also *Madonna del Buonconsiglio*),



with a good relief by *Andrea della Robbia* (generally shut, exaristan in *Via San Fabiano* 219).

The *Via Giuseppe Mazzoni* leads to the S. from the cathedral to the *Piazza del Comune*, in which rise the old *Palazzo Pretorio* (15th cent.) and the *PALAZZO COMUNALE*. The latter contains a small picture-gallery on the first floor (open 9-4, fee 1/2 fr.).

**SCULPTURE ROOM.** Relief of the Madonna, after *Ferruccio*, from the studio of the *Della Robbia*. — **MUSEUM.** 1. *School of Giotto*, Madonna and saints; 2. *Stro. da Milano*, Madonna and saints; 10. *Agostino Gaddi*, History of the Holy Girdle; *Fra Filippo Lippi*, 21. Adoration of the Child; 22. Madonna with St. Thomas and other saints; 29. *Predella*; 23. *Filippino Lippi*, Madonna with John the Baptist and St. Stephen.

In front of the palace are a *Fountain* by *Pietro Tacca*, and a marble statue of *Franc. Duclini*. — The *Come Principe Amadeo* leads hence to the church of *San Domenico*, a Gothic edifice of 1281, restored in the 17th century.

The *Via Ricassoli*, the prolongation of the *Via Giuseppe Mazzoni*, leads to the *Piazza Venti Settembre* and the church of *SAN FRANCESCO*; the chapter-house contains mural paintings of the school of *Giotto*, ascribed to *Nic. da Piero Gherini* and *Lor. di Niccolò*. The fine cloisters adjoining contain the sepulchral monument of *Geminiano Inghirami* (d. 1490), by *Ant. Rossellino* (?). — The street to the left of the church leads to the piazza and church of —

\***MADONNA DELLE CARCERI**, erected in 1485-91 by *Giuliano da Sangallo*, in the form of a Greek cross, with barrel-vaulting and a dome resting on an attic story. The unfinished exterior of the church is finely adorned with marble. The interior of the dome is adorned with a fine terracotta frieze and medallions of the Evangelists by *Andrea della Robbia* (1491). Handsome choir-stalls.

In the *Via Benedetto Cairoli*, No. 5, is the *Pal. Novellucci*, with four fine bronze dragons by *Pietro Tacca*, by the windows. — A small shrine at the corner of the *Via Santa Margherita* contains an admirable Madonna by *Filippino Lippi* (1497).

Steam Tramway from Prato to Florence, see p. 526 (No. 4). The cars start beside the *Madonna delle Carceri*.

About 5 M. to the N.W. of Prato lies the little village of *Figline* (trattoria), near which rises the *Monte Ferrato* (1205 ft.), with a quarry of serpentine. This stone, known as 'marmo verde di Prato', is much used by the builders of Tuscany. — About 7 M. farther to the N. rises the *Monte di Jacello* (3225 ft.), the ascent of which is easy and not destitute of interest. The inn-keeper at Figline provides a guide (1 1/4 fr.) and mules (2 fr.). Those who prefer to return from the summit by a different route, descend the valley to the N. to (1 hr.) *Alghero* (trattoria), or to the E. to (1 hr.) *Montepulciano* (trattoria) and return by the highroad to Figline and Prato. To walk from Figline to Prato about 4 hrs. are required.

From Prato to *Sanse* (Bologna) through the *Val di Sturzo* (omnibus to *San Quirico*), see p. 526.

58 M. *Sesto Fiorentino* (Alb. d'Italia) is the best starting-point for a visit to *Monte Morello* (3065 ft.; p. 526), which rises to the N.E. — 59 1/2 M. *Castello* (p. 526); 61 M. *Stivetti* (p. 526). — 7 1/2 M. *Florence*.

## 50. Florence.

**Railway Stations.** 1 **STAZIONE CENTRALE SANTA MARIA NOVELLA** (Pl. D, 3; "Ristoranti") for all the railways (approached from the Piazza della Stazione; exit for passengers by the northern line in the Via Luigi Alamanni; for the other lines, adjoining the Piazza della Stazione), where omnibuses from most of the hotels meet every train (1<sup>h</sup>. 1½ fr. incl. luggage), cab 1 fr., at night 1 fr. 50 c., each box 50, travelling bag 25 c.; waiting gratuitously to railway porter. Travellers arriving in the evening should secure a cab in good time, as there is often a scarcity of conveyances. — 2 **STAZIONE CAMPO DI MARTE**, on the E. side of the town, the first stopping place for the slow trains to Arezzo, Perugia, etc.; too far from the middle of the town for most travellers. — **Railway-tickets** of all kinds may be obtained at the *Agencia di Cui delle Ferrovie*, Via dell'Arrivancovo 3 (Pl. E, 4), and also at the offices of Cost and Date (see p. 485).

**Hotels** (nearly all the better hotels have lifts and electric light). — On the Lungarno, best situation. "GRAND HOTEL" (Pl. a, C, 3), Piazza Maria 1, with steam heating, R. 3-5, B. 1½, 44) 3½, D. 6, pens. from 12½ fr. "HOTEL DE LA VILLE" (Pl. b, C, 4), Piazza Maria 3, with steam heating, R. 5-8, B. 1½, 44) 4, D. 6, pens. from 12½ fr., good cuisine; ITALIA (Pl. a, C, 4), principal entrance Borgoognoni 10, R. 4½-8, B. 1½, 44) 3½, D. 6, pens. from 12, omn. 1 fr. "FLORENCE & WASHINGTON" (Pl. d, C, 6), Lungarno Amerigo Vesputi 6, R. 1½-3½, B. 1½, 44) 3½, D. 6, pens. 10-14, omn. 1½ fr. On MÔT New York (Pl. e, D, 4), Piazza Ponte alla Carraja 1, with steam heating, R. 3-5, D. 1½, 44) 3, D. 6, pens. 8-12, omn. 1 fr. these two frequented by English and American travellers, HÔT ROYAL GRAND BRITANNIA (Pl. f, D, E, 5), Lungarno Acciajoli 8, R. 4, B. 1½, 44) 4, D. 6, omn. 1½ fr.; "FANTO" (Pl. g, D, 7), Lungarno della Zecca Vecchia 12, R. 4-6 fr., L. 50 c., A. ¼, B. 1½, 44) 3, D. 6, pens. incl. wine, 10-12, omn. 1½ fr., frequented by English travellers. All these are of the first class. — Somewhat less pretentious HÔT ELISABETH (Pl. i, C, 4) near the Ponte Carraja, R. 4-6 fr., electric light 50 c., B. 1½, 44) 4, D. 6 (wine included at both), pens. 9½-10, omn. 1½ fr.; HÔT DE HOLLAND (Pl. h, D, 5), Lungarno Acciajoli 10, R. from 3½, B. 1½, 44) 3½, D. 6, pens. from 12, omn. 1 fr.

**Near the Casino**, in a quiet situation, at some distance from the chief sights. HÔT VICTORIA (Pl. b, B, 2), Lungarno Amerigo Vesputi 44, with steam-heating, English landlady, R. from 5½, B. 1½, 44) 3, D. 4, pens. 10-12, omn. 1 fr.; AVALO AMERICAN (Pl. i, B, 2), Via Garibaldi 7 well spoken of, R. 3½-5, B. 1, 44) 2½, D. 4½, pens. 8-10, omn. 1 fr.; HÔT & PÂTE L'AS-PIANCA (Pl. m, C, 3), Via Cartesone 4, well spoken of, R. 3 fr., L. 50 c., A. ¼, B. 1½, 44) 3½, D. incl. wine 4½, pens. 7-9 fr.; HÔT DES KINGS UNIS ET PAIX LALLI (Pl. n, C, 3), Via Montebello 22, pens. 7-9 fr.; HÔT DE FRANCE ET PAYS ANGLAIS, Via Belforino 6, pens. 7-10 fr.; HÔT MONT-BELLO, Corso Vitt. Emanuele 3 (Pl. B, 2), frequented by English travellers, pens. from 7 fr.

**Near the Piazza Vittoria Emanuele and the Piazza della Signoria**, in the centre of the town. "SAVOY" (Pl. o, E, 4), Piazza Vitt. Emanuele 7, with banking office, R. from 5, B. 1½, 44) 4, D. 7 pens. from 15, omn. 1½ fr.; "HELVETIA" (Pl. p, E, 4), Via dei Pescioni, with steam heating, R. 3-5, B. 1½, 44) 3, D. 4½, pens. from 10 omn. 1 fr.; HÔT DE LONDRES ET PAYS NORD-POLE (Pl. q, E, 5), Via Jacottini 4, R. 2½-4, B. 1½, 44) 2½, D. 4, pens. 7-10, omn. 1 fr.; "HÔTEL DE RUSSIE", in the former Palazzo Bartolomeo salimbeni (Pl. D, 5, p. 485), R. from 4, B. 1, 44) 3½, D. 6 pens. incl. wine 8-12, omn. 1 fr.; "HÔT D'EUROPE" (Pl. s, D, 5), Via Tornabuoni, with steam-heating, R. 3-5½, B. 1½, 44) 3, D. 4½ fr.; CAPOVA (Pl. t, F, 5), Via dei Proconsoli 4, with steam-heating and restaurant, R. 3-4, B. 1½, 44) 3, D. 3½, pens. 10-12, omn. 1 fr. — PONSÉ ROMA (Pl. u, D, 5), Via Porta Roma 15



furnished rooms cost on an average 50-60 fr. per month, in summer 40-50 fr.; attendance about 5 fr. Completely furnished houses, with cooking, may be hired for 200-300 fr. per month. The Lungarno, the new quarters near the Coccina, Piazza Santa Maria Novella, Piazza dell'Indipendenza, etc., may be mentioned as healthy and pleasant situations. The Piazza Pitti is, perhaps, the most desirable quarter on the left bank of the Arno. The Lungarno should be avoided in summer on account of the exhalations and the mosquitoes.

**Restaurants** (comp. p. xxi). \**Doney et Fecur*, Via Tornabuoni 16, first floor, 46; 4, D (about 6 p.m.) 5-7 fr., wine extra; \**Capitani (Bona)*, Via Tornabuoni 11, first floor, 46; incl. wine 3½ D. 5 fr.; *Restaurant Francetti*, in the Hôtel Cavour, see p. 431; *Gamberino Hallé*, see below. — **TRATTORIE** in the Italian style (these in the centre of the city are disagreeably crowded on Frid. afternoons). \**Mellini* (see below), \**Fucini d'Oro*, \**Sturini*, \**La Focaccia*, *Patric* (see p. 432), all in the Via de' Calzajoli; \**Porto Rosso*, Via Porta Rossa 18 (see p. 432); \**Bonanni*, Via de' Panzani 20 (p. 432); *Cinque Lampade*, Via Riccardi 18; *Giulio*, Piazza del Duomo 13, moderate; \**Olivo*, Piazza San Firenze 8, unpretending; \**San Marco*, Via Cavour 55; *L'Adriatico* (p. 432), Piazza Santa Maria Novella; *Mondo*, Via Martelli, unpretending. — The \**Ristorante delle Due Torrette*, Via Pontassieve, outside the Barriera Arantina (to the E. of Pl. L. T.), is an attractive open-air restaurant.

**Barriers** (comp. p. xxiii). *Gamberino Hallé*, Piazza Vitt. Emanuele (Pl. E, & S), with large concert-room (Munich beer), usually crowded in the evening and imperfectly ventilated; *Fucini d'Oro*, see above; *Amirigo Vignani*, Via de' Lambertini 5 (Pl. E, S); *Reinholdhaus*, Piazza Vitt. Emanuele 3; *Vincenti*, Piazza della Signoria 3. German beer at all these.

**Wines** (comp. p. xxii). \**Mellini*, Via de' Calzajoli 12 (see above); *Pinzochetti Agnelli*, Piazza Vitt. Emanuele; *Baris*, Via de' Corchi (Pl. E, F, S); *Pirelli*, Via Tavolini; *Anteo Fattori*, Via Lombardesca; the last three also provide plain meals.

**Caffè** (comp. p. xxiii), less inviting than in many other Italian towns, a few only with seats in the open air. *Anteo Battagioni*, Piazza del Duomo, cor. of the Via Martelli (concert in the evening); *Caffè Centrale*, *Baris*, *Reinholdhaus* (see above), both in the Piazza Vitt. Emanuele; *Giulio*, Piazza del Duomo 14; *Giappone*, Piazza della Signoria, unpretending.

**Confetteria (Pastrycooks)**. \**Doney et Fecur*, Via Tornabuoni 16 (recommended to ladies); \**Giannini (Bona)*, Via Tornabuoni 11 (good coffee, 70c.); \**Giulio*, Via degli Speziali 6, cor. of the Piazza Vitt. Emanuele, and Via de' Calzajoli 10; *Dispersi, Morandi, & Co.*, Via de' Vecchiotti 5a (ice-rooms); *Giulio*, Via de' Corriciani 10. — *Alfieri Per Room*, Via de' Vecchiotti 5 (week days 11-4.30; closed on Sun.). — English baker: *Solvent & Mueller*, Via della Vigna Nuova 5.

**Havana雪茄**. *Gulatti*, Via de' Calzajoli 1; *Pirelli*, Via Tornabuoni 15.

Cabs are stationed in most of the piazzas. The following is the tariff within the Città Dasiaria or line of municipal imposts. The night fares are exigible from one hour after sunset till sunrise.

	Day	Night
Per Drive (including drive from the station to the town)	1. —	1. 50
By Time: 1st ½ hr.	1. 20	1. 00
2nd ½ hr.	— 80	1. —
each additional ½ hr.	— 70	1. —

Outside the town, for the first ½ hr. 2 fr., for each ½ hr. additional 1 fr. — Each large article of luggage 50 c.

**Electric Tramways** (comp. the Plan and the Map, p. 530). Details of both the electric and steam tramways may be found in the *Orario del Tramway Fiorentino* (10 c., obtainable at the office in the Piazza della Signoria), as well as in the larger time-tables mentioned on p. xvi.

1 *Piazza de' Giudici* (Pl. E, 5) - *Langarno della Vercia Vecchia* (Pl. G, 1, 7) *Viali di Circonvallazione* - *Piazza degli Auri* (Pl. A, D, 1, 2), every 10 min. (fares 10-20 c.). - 2 *Piazza del Duomo* (W. side, Pl. H, 4) *Porta al Prato* (Pl. B, C, 1) *Ponte alle Mosse* - *Carriera* (*Piazzale del Re*, p. 424), every 20 min. (20 c.). - 3 *Piazza del Duomo* - *P. via al Prato* - *Barriera Ponte all'Asse Bifredi* (p. 525, 15-20 c.) - *Castello* (p. 525, 20-25 c.) - *Santo* (p. 525, 30-35 c.), every 10-20 minutes. - 4 *Piazza del Duomo* (K. side, Pl. F, 4) *Barriera della Querce* (comp. Pl. 1, 3) *La Luna-San Domenico* (p. 525, 30 c.) - *Ragnano di Majano* (p. 527, 40 c.) - *Piasse* (p. 527, 50 c.), every 20 min. (14 times daily in winter) in 50 minutes. The open extra car stops at San Domenico. - 5 *Piazza del Duomo* *Piazza Beccaria* (Pl. I, 6) - *Barriera Settignano* - *Ponte a Mensola* (p. 528, 40-25 c.) *Settignano* (p. 529, 20-35 c.), every 22 min. (to Settignano sometimes alternate cars only). - 6 *Piazza del Duomo* *Piazza Beccaria* *Barriera Areolina* *Recessano*, every 11 min. (20-25 c.). - 7 *Piazza del Duomo* *Piazza de' Giudici* *Barriera San Niccolò* (Pl. H, 8, p. 521, 10-15 c.) *Dagno a Ripoli* (20-25 c.), every 17 minutes. - 8 *Linea del Viale de' Geli* (p. 529) *Piazza del Duomo* - *Ponte in Ferro* (Pl. H, 8) - *Piazzale Michelangelo* (Pl. F, G, 8; p. 521, 25 c.) *Torre al Gallo* (25 c.; below the view-point mentioned at p. 525) - *Orsiano* (see below, 40 c.). - The afternoon cars to Fiesole and Gelsomino are usually crowded during the tourist season.

*Steam Tramways.* 1 *Linea del Colanti* *Porta Romana* (Pl. A, 7) - *Gelsomino* (see above, below *Poggio Imperiale*, p. 522, 10-20 c.) - *Cortina* (p. 523, 20-35 c.) *Tavernuzze* - *Greve* (1 fr. 30 1 fr. 70 c.) to the Cortina, 10 times daily in 25 min. - 2 *Piazza Castello* (Pl. B, C, 4) - *Porta San Frediano* (Pl. B, 4) - *Casellina-Sighe* (p. 408) - *Porto di Mosse*. - 3 *Piazza delle Stazioni* (Pl. D, 5) *Renai* *Poggio a Capone* (p. 525), 7 times daily (10-30 c.). - 4 *Piazza delle Stazioni* *Campi Prato* (p. 425), 7 times daily (10 c. - 1 fr. 10 c., return-tickets 35 c. - 1 fr. 60 c.).

*Omni-buses* (10 c.) from the *Piazza della Signoria* to the *Porta Romana* (Pl. A, 7; also reached by a line from the *Piazza del Duomo*), the *Porta San Frediano* (Pl. B, 4), the *Porta al Prato* (Pl. B, C, 1), the *Piazza dell'Indipendenza* (Pl. F, 2), along the *Via San Gallo* to the *Ponte Rosso* (Pl. I, 1), along the *Via Cavour* to the *Barriera delle Cure* (comp. Pl. 1, 1), along the *Via Gino Capponi* (Pl. H, 1, 3) to the *Barriera della Querce*, to the *Piazza d'Angelo* (Pl. 1, 5), and the *Piazza Beccaria* (*Porta alla Croce*; Pl. I, 6).

*Post Office* (Pl. E, 5, 6) is the *Ufficio*, open daily from 8 a.m. to 9 p.m. (branch-offices at the railway-station and at *Via de' Vecchiotti* 6, *Via de' Pesi* 2, *Piazza di Porta Romana* 1, and *Piazza Cavour* 5).

*Telegraph Office* in the *Palazzo Mondrillo* (Pl. F, 5, p. 476), *Via del Proconsolo* 12; also at the above-mentioned branch post-offices.

*Consulates.* *British Consul General*, *Major Percy Chapman*, *Via Tornabuoni* 2-4; *vice-consul*, *Mr. Fleet*. *American Consul*, *Mr. Edw. C. Cramer*, *Via Tornabuoni* 10; *vice-consul*, *Mr. Spirito Bernardi*. - *International Lawyer*, *Mr. Thomas Childs*, *M. A.*, *Councillor at Law and Advocate*, *Via Ginori* 14.

*Physicians* (hour of consultation generally 2-3) *Dr. Coldstream*, *Via Ferruccio* 5; *Dr. Gerald Garry*, *Via Tornabuoni* 12; *Dr. Long Gordon*, *Via Pisanelli* 10; *Dr. Sanderson*, *Piazza Strozzi* 2; *Dr. Atch* (American), *Via Montebello* 5; *Dr. C. R. Purde* (American), *Via Borgognissanti* 2; *Dr. Kura*, *Via delle Porte Nuove* 12; *Dr. Lottar*, *Via Jacopo da Verraccio* 16; *Dr. Colombi* (for children), *Piazza dell'Indipendenza* 9; *Dr. Paget*, *Via Nazionale* 12 (speak. English); *Dr. R. Baldoni* (homeopath, speaks English), *Via Vigna Nuova* 20; *Dr. Olschitz* (for children), *Via Cavour* 11. - *Dentists* *Dr. Basso* (American), *Borgognissanti* 5; *Dr. Elliott* (American), *Via Tornabuoni* 10; *Schaffer* (Amer.), *Via dei Corbelli* 5; *Dona*, *Via Tornabuoni* 9; *Brunetti*, *Via dell'Arcivescovado* 2. - *Hospital* (*Hôtel de Saint*), in the *Villa Reale*, outside the *Porta Romana*, corner of the *Viale del Poggio Imperiale* and

the Via Torricelli, for the sick of all creeds and nationalities; 7-10 fr per day, poor patients gratis. **HOSPITALS**, *Villa Regina Natalia*, Via Bolognese 18, charge 7-12 fr per day — **PRIVATE HOSPITALS** at *Dr Sarti's* (p. 431) and *Dr Fanfani's*, Piazza Santa Trinità 8.

**Chemists**, *English Roberts & Co.*, Via Tornabuoni 17; *Greus* (*Monstrum*), Borgognoni 15. *German Jansen*, Via dei Fossi 10; *International Pharmacy*, Piazza Villa Emanuele 5 — *Nurses* may be engaged through the chemists or by application to the *Belgian Institute of Trained Nurses*, Piazza d'Arno 5, to the *English Nursing Sisters*, Via Ferruccio, or to the *Marienhofen* (*German*) Via de' Berragli 110. — *Turkish Orphanage*, Via dei Gessi 3, visits ladies at their own residences for hair dressing, shampooing, etc.

**Baths**, *Stabilimento Salsareio*, Via de' Pacci 3 (Pl. E, 4); at *Via Bonifazio Lupi* (Pl. G, 1, bath 20 c.); *Saraceni's*, Borgo Santi Apostoli 16 (1 fr.); *Franceschi*, Via Vigna Nuova 19 and *Via di Parlone* 23 — *River-baths* on the Arno, in summer.

**Shops**. The best shops are to be found in the *Via Tornabuoni*, *Via de' Corvetani*, etc. — The establishment *Alla Casa d'Apollonia* (*Frattini Bros.*), *Via degli Speciali* (Pl. E, 5), is a branch of the large 'general provider' mentioned at p. 114.

**Booksellers**, *B. Soder*, Via Tornabuoni 20; *Fior & Fadda*, Lungarno Acciajoli 24; *Borsi*, Via de' Corvetani 8; *Georgy & Cote*, Via Tornabuoni 17; *Paggi*, Via Tornabuoni 15; *Scamporrè & Aglio*, Via del Proconsolo 7; *Stocchi*, Lungarno Acciajoli 4 (old books) — *Musical instruments* may be hired of *Brazzi & Nistri*, Via Corvetani; *G. Ceccherini & Co.*, Piazza Antinori — *Reading Rooms*. \* *Vincenzo*, Via dei Vecchiotti 5 (Pl. E, 4), open 8 a.m. to 10 p.m., admission 50 c., per week 3, per month 7, per quarter 14 fr.; *Circolo Filologico*, Via Tornabuoni 4 (subscription for a month 4 fr.). — *Circulating Libraries*. \* *Franceschi*, see above (1 fr. per week). *Veneri*, Via Tornabuoni 12, Italian and French books; *Circolo Artistico*, Via de' Pacci (Pl. F, 4) art periodicals, etc. — *Newspapers*. *La Nazione*, *Piemontese* (5 c.), *The Italian Gazette* (weekly, 20 c.), etc. **Literary Office** (*Miss Newman*), Pal. Vincenzini, Via Vecchiotti (translations, type-writing, etc.).

**Photographs**. *Altieri*, Via Nazionale 8 and *Via Tornabuoni* 20; *Brugi*, *Via Tornabuoni* 1; *Anderson*, *Via de' Corvetani* 10 and *Via dell'Arcivescovado* 3; *Fini*, Lungarno Acciajoli 9.

**Antiquities**. *Bardini*, Piazza de' Natali 1; *Castamini*, Lungarno Gulielmucci 7; *Ciampelli*, Piazza Santa Maria Novella 8; *Pacini* (*Illustrated articles*), *Via dei Fossi* 25.

**Works of Art**. **PICTURES**. *Pisani*, Piazza Maria 7; *Houtmann*, *Via della Scala* 13. Copies of paintings may be obtained at *Pisani's*, or ordered direct from the copyists in the galleries. — **SCULPTURES**. *Prilli*, *Via de' Fossi* 6; *Lepori*, *Via de' Fossi* and *Piazza Maria*; *Romagnoli*, Lungarno Acciajoli 22. — **PLASTER CASTS**. *Leini*, *Corso de' Tintori* 55. — *Marzotta Sculture Ceramiche Richard Ginori*, *Via Rondinelli* 7 (Pl. E, 4; permission for Dozza, see p. 525), *Castagnoli*, *Via Senese* 21 (Pl. A, 7; factory); artistic reproductions of antiquity, *Bondi* (terracotta copies), depot of the factory at *Segna* (p. 408), *Via de' Vecchiotti* 4. *L'Arte della Ceramica*, *Via degli Strozzi* 2, in *dero* were — **WOOD CARVINGS** (figures, ornamental works, furniture). *Officelli*, *Via de' Fossi* 31. *Stabilimento Bardini*, *Via del Prato* (Pl. C, 2; factory, closed on Sun.). *L. Prilli*, *Via Santa Caterina* 8. — **MOSAICS**. *Scappini*, *Via Tornabuoni* 1; *Andrini*, *Via de' Fossi*; *Bosi*, *Piazza S. Trinità* 1, and others. — **BOOK COVERS AND OTHER ARTICLES IN VELLUM**. *Giannini*, *Piazza Pinti* 13.

**Artists** (American and English). **PAINTERS**: *Spencer Stanhope*, *Via Lungo il Mugnone* 11; *M. M. Bernhard*, *Via Lungo il Mugnone* 19; *James S. Craig*, *Villa Stafa Montughi*, *Bag Meats*, *Via Alfieri* 8; *Henry R. Newman*, *Piazza dei Rossi* 1; *Stephen H. Porter*, *Via Melarancio* 2; *Fr. W. Loring*, *Via Ventisette Aprile* 15. — **SCULPTORS**. *Miss Pruborn*, *Viale Filippo Strozzi* 26; *A. E. Hornish*, *Via del Prato* 39; *Prof. L. G. Wood*, *Via Officine* 4 bis;

*L. Pansa*, Via Foggia Imperiale; *Avanti Pansa*, Via Farinata degli Uberti 1;  
*J. L. Thompson*, Viale la Cerva 11.

Art Exhibition of the Società delle Belle Arti, Via del Campidoglio 1  
 (Pl. B. 4), in April and May, daily 10-6 (adm. 1 fr., Sun. 10 c.). — Istituto  
 Storico Artistico, Viale Principessa Margherita 31, second floor (Pl. F. 3);  
 director, *Fra/ Brodthaus*.

Goods Agents. *Humbert*, Via Tornabuoni 30; *Anglo-American Supply  
 Stores*, Via Cavour 41 (also storage of luggage, etc.); *Alfred*, Via dell'  
 Circolo 15; *Mayer & Olsch*, Piazza Santa Maria Novella 23.

Tourist Services. *Coed & Son*, Via Tornabuoni 10; *Coed & Sons*, at  
*Humbert's*, see above.

Bankers. *French, Lamon, & Co.*, *Coed & Sons*, *Wills, Messers, & Co.*,  
 Via Tornabuoni 3, 10, & 5; *Kuster & Co.*, *Barat*, Via degli Strozzi 3 D;  
*Stefanescu & Co.*, Via del Proconsolo 10; *Banco Commerciale Italiano*, Via  
 Bufalini 7 (Pl. F. G. 4). — *Money Exchange*. *Credito Italiano*, Via Tornabuoni 17 and Via de' Cerretani.

Teachers of music and Italian may be enquired for at the chemists',  
 or at the bookellers. — *Istituto Regina Riccioli*, an Anglo-Italian school  
 for boys (headmaster, *Mr G. B. Saggi*), Via Santa Reparata 111. — *International Institute and English High School*, for girls (principals, *Mme.  
 Biglietta and Miss Ogier Ward*), Viale Principe Amedeo 2.

English Churches. *Holy Trinity* (Pl. B. 2), Via La Marmora, behind  
*S. Marco*, services at 8.30, 11, 4.40 (Sunday), and 8 (Rev. A. A. Knollys). —  
*St. Mark's Anglo-Catholic Church*, Via Maggio 18, services at 8.30, 11, and  
 5 (Rev. H. Tanner). — *American Episcopal Church (St. James)*, Piazza del  
 Carmine 11, services at 8.30, 11, 3.15 (Sunday), and 8.30 (Rev. H. A. Van-  
 chise). — *Presbyterian Services*, Lungarno Galileo Galilei 11, at 11 and 5 (Rev.  
 A. S. Martyn). — *Waldensian Services* (p. 40; Italian), on Sundays at 11 a.m.  
 in the Palazzo Salviati, Via dei Serragli 51. — Church of *St. Joseph* (for  
 English speaking Catholics), Via S. Caterina. — *The Jerusalem Church*  
 (English services), Piazza Bocca di Leone.

Clubs. *Florence Club* (English), Via Borgognissanti 5; *Circolo dell'  
 Unione*, Via Tornabuoni 7; *Italian Alpine Club*, Via Tornabuoni 4 (p. 110).

Theatres (comp. p. xlii). \*Teatro della Pergola (Pl. G. 5), erected  
 in 1693, remodelled in 1857, Via della Pergola 12, for operas and ballet,  
 representations during a few months only in winter (adm. 3 fr.; box office,  
 Via del Corso 7, Pl. F. 5); *Macchi* (Pl. F. 4), Via Riccaoli 3, Italian and  
 French operas and comedy; *Fordi* (Pl. F. G. 6), Via Oribellina 31, operas  
 and ballet; *Pollak* (Pl. B. 7), Corso Vitt. Emanuele; *Arco Sperimentale*,  
 Via Nazionale (Pl. B. 3), operettas, comedies, and equestrian performances.  
 — *Alhambra* (Pl. 1, 3, 7), Piazza Bocca di Leone, variety theatre.

Popular Festivals. On the eve of the Feast of *St. Anthony* (*Sant'Antonio*,  
 Jan. 6th) the 'Street Arabs' perambulate the streets with horses, torches,  
 and shouting, and the feast itself is celebrated by a universal exchange  
 of presents. — During the Carnival several 'Fagioni' or masked balls are  
 held. — *Saturday before Easter*. 'La Scoppia del Cocco', a chariot laden  
 with fireworks, is driven to the front of the cathedral, and its contents  
 ignited about noon by a rocket in the shape of a dove ('Colombina'),  
 which descends from the high altar along a string. The 'dove' is ignited  
 during the 'Gloria' on a stone from the Holy Sepulchre, said to have  
 been brought to Florence by *Passo de Passi* in 1092. Its course is watched  
 with great interest by the thousands of country people assembled in the  
 piazza, as its regularity or irregularity is supposed to presage a good or a  
 bad harvest respectively. The car is then dragged by four white oxen (from  
 the dairy-farm in the Cassina) to the Via del Proconsolo, and the remaining  
 fireworks are let off at the *Canto de' Passi* (p. 476). — On *Ascension Day*  
 ('*Gloria del Spirito*') the people go out to the Cassina before daybreak,  
 breakfast on the grass, and amuse themselves till evening. — In the old  
 quarters the inhabitants of each street celebrate the day of their patron.

saint with music and fireworks. — According to an ancient custom the *Festa per Sennuccio* takes place on May 23rd, when the spot on which the stake was erected (p. 427) is strewn with flowers. — At the *Festa delle Statue*, on the first Sunday in June, there are a parade in the Cascine and an illumination after dark. — The *Festival of St. John* on 24th June is observed by fireworks, etc. — On June 29th the neighbouring villages are illuminated.

**Flower Market.** In winter on Thurs. 3-2 in the Mercato Nuovo (p. 440); in summer, usually in the arcades of the Uffizi Palace. — Principal market in the Mercato Centrale (p. 501).

**Diary.** Churches generally open the whole day, except from 12.30 to 2 or 3 p.m.; the Cathedral and the church of Santissima Annunziata (p. 452) are open all day. — Collections belonging to government are closed on public holidays, which include the last Sun. during the Carnival, June 24th (the festival of San Giovanni Patrone), June 29th (the festival of St. Peter and Paul), and Sept. 20th, besides those mentioned on p. xiv. Artists, etc., may obtain *Free Tickets and Permission to copy paintings* at the 'Direzione', in the Uffizi (applications to be countersigned by the applicant's consul).

\* *Accademia di Belle Arti* (p. 452), see *Galleria Antica e Moderna*.

*San Apollonia* (frescoes by Andrea del Castagno, etc.), daily, 10-4, 25 c., Sun. free (p. 457).

\* *Archaeological Museum* with the *Galleria degli Arzuffi*, daily, 10-4, adm. 1 fr., Sun. gratis (see p. 454).

*Barpelle*, see *Museo Nazionale*.

*Biblioteca Laurenziana* (p. 459), week-days, 10-4 (April-Sept. 11-6).

*Bibl. Marciana* (p. 459) week-days, 9-8 and 6-8 (in summer 9-8).

*Bibl. Nazionale Centrale* (p. 471), week-days, 10-4.

*Bibl. Riccardiana* (p. 480), week-days 9-8 (in summer 7-1).

\* *Boboli Garden* (p. 515), open to the public on Sun., Tues., & Thurs. afternoons, at other times only to those provided with a 'permesso' from the 'Amministrazione' of the Pal. Pitti (see p. 453).

*Cathedral Museum*, see *Museo di Santa Maria del Fiore*.

*Concattedrale di Puligno*, daily, 10-4, adm. 25 c., Sun. free (p. 504).

*Chiesa delle Scuole* (Andrea del Berto's fresco), daily, 10-4, adm. 25 c., Sun. free (p. 457).

\* *Galleria Antica e Moderna*, daily, 10-4, 1 fr., Sun. free (p. 452).

*Gal. degli Arzuffi*, see *Archaeological Museum*.

*Gal. Buonarroti*, daily, exc. Sun. and festivals, 10-4; 50 c., Mon. and Thurs. free (p. 450).

*Gal. Corvini*, Tues., Thurs., and Sat., 10-8 (p. 505).

\* *Gal. Pitti* (*Gal. Palatina*; p. 511), daily 10-4, Sun. gratis, on other days, adm. 1 fr. Usually crowded in the morning during the season.

\* *Gal. degli Uffizi* (p. 457), 10-4, Sun. gratis, on other days, adm. 1 fr. Usually over-crowded in the morning during the tourist-season.

\* *San Lorenzo*, new sacristy and chapel of the prince, daily, 10-4, adm. 1 fr. (Sun. free), p. 458.

\* *Santa Maria Maddalena de' Pazzi* (Perugino's fresco), daily 10-4, adm. 25 c., Sun. free (p. 458).

*Museo Indiano*, Wed. and Sat., 9-8, free (p. 452).

*Museo dei Lavori in Pietra Dura*, daily, 10-4, closed on Sun. (p. 465).

\* *Museo di Storia e Storia Naturale* (p. 515), Tues., Thurs., and Sat., 10-4 (in winter 10-8).

\* *Museo di San Marco*, daily, 10-4, 1 fr., on Sun. gratis (p. 461).

\* *Museo di Santa Maria del Fiore*, daily, 10-4 (Nov. 1st-April 30th, 10-8), 50 c., free on Sun. (p. 453).

\* *Museo Nazionale*, daily 10-4, 1 fr., on Sun. gratis (p. 472).

\* *Opuscoli* (Last Supper by Dom. Ghirlandajo), daily, 10-4, 25 c., Sun. free (p. 507).

*Opera del Duomo*, see *Museo di Santa Maria del Fiore*.

\* *Palazzo Pitti* (royal apartments and silver room), Tues., Thurs., & Sun., 10-4 (free in the silver-room 31-50 c., in the royal apartments 1/-1 fr.);



tickets issued (free) at the 'Amministrazione delle Real Cose' in the third court of the palace, to the left of the central entrance (p. 511).

*Palazzo Strozzi*, daily, 10-4, on Sun. & holidays, 10-3; gratuity 30 (10 c. (p. 410).

*Palazzo Vecchio*, daily, except Sun. and festivals, 10-3 (in summer, 10-4); see p. 445.

*San Salvi* (Last Supper by Andrea del Sarto), daily 10-4, 25 c., Sun. free (p. 409).

*Sanio*, see *Chiesa delle Anziane*.

No charge is made in the public collections for keeping sticks, umbrellas, etc. On gratuity, see p. 27.

**Chief Attractions (5 days).** 1st Day. Morning *Piazza della Signoria*, with the *Palazzo Vecchio* and the *Loggia dei Lanzi* (pp. 445-447); *Galleria degli Uffizi* (p. 457). Afternoon *Ponte al Gallo*, *Ponte dei Tornaioni*, and *San Miniato* (pp. 455-458). — 2nd Day. Morning *Or San Michele* (p. 449), *Piazza del Duomo*, with the *Baptistry*, *Cathedral*, and *Campanile* (pp. 449-454). *Museo di Santa Maria del Fiore* (p. 455). Afternoon *Firenze* (p. 456). — 3rd Day. Morning *Santa Croce* (p. 477), *Museo Nazionale* (p. 473). Afternoon, *Archaeological Museum* (p. 464), *Sanissima Annunziata* (p. 462). — 4th Day. Morning *Pal. Riccardi* (p. 469), *S. Marco* and the monastery (p. 461), *Giardino* (p. 462). Afternoon *San Lorenzo* (p. 463) with the *New Academy* (p. 464), *Santa Maria Novella* (p. 465), the *Cassero* (p. 466). — 5th Day. Morning *Pal. Strozzi* (p. 410), *Via Tornabuoni*, and *Piazza Santa Trinita* (p. 415). *Uffizi Gallery* (p. 411). Afternoon *Santa Maria del Carmine* (p. 409), *Boboli Garden* (p. 413). — In summer an excursion should be made to *Fallombrone* (p. 400).

For further details than this Handbook affords, visitors may be referred to the *Museo Horner's 'Walks in Florence'*, W. D. Howells' *Tuscan Cities* (including *A Florentine House*), *Grand Allen's 'Florence'*, *Bare's 'Florence'*, *Edmund O. Gardner's Story of Florence* (London, 1900), *Smith's 'Florence'* in *Florence* and *Mrs. Olyphant's 'Makers of Florence'*. See also *The First Two Centuries of the History of Florence*, by Prof. Pasquale Villari, 'Romola', by George Allen, 'Literary Landmarks of Florence', by Lawrence Hutton (1897), 'Tuscan Artists', by Hope Roe (London, 1898), 'The Florentine Painters of the Renaissance', by Bernard Berenson, and 'School of Old Florence', by Leslie Scott (2nd edn., 1901).

Florence, formerly the capital of the Grand-Duchy of Tuscany, in 1865-70 that of the Kingdom of Italy, and now that of the province of its own name, the seat of an archbishop, and the headquarters of the VIII Corps d'Armée, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and lastly the delightful environs of the city combine to render Florence one of the most interesting and attractive places in the world.

'Who can describe the enchanting view of this art-city of Tuscany and the world, Florence, with its surrounding gardens? who paint the distant horizon, from Florence smiling at us with its fair towers, to the blue ridge of the Laia Mountains standing out against the golden back ground of the western sky? Here everything betrays the work of generation after generation of ingenious men. Like a water-dily rising on

the mirror of the lake, as rests on this lovely ground the still more lovely Florence, with its everlasting works and its inexhaustible riches. From the bold airy tower of the palace, rising like a slender mast, to Brunelleschi's wondrous dome of the Cathedral, from the old house of the Spini to the Pitti Palace, the most imposing the world has ever seen, from the garden of the Franciscan convent to the beautiful environs of the Cascine, all are full of incomparable grace. Each street of Florence contains a world of art; the walls of the city are the onlyx containing the fairest flowers of the human mind, — and this is but the richest gem in the diadem with which the Italian people have adorned the earth' (*Las*).

*Florence* (180 ft.), Italian *Florenca*, formerly *Florensa*, from the Latin *Florentia*, justly entitled 'la bella', is situated in 43°46' N. latitude, and 11°21' E. longitude, on both banks of the Arno, an insignificant river except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the spurs of the Apennines, the highest visible peak of which (*Monte Morello*, p. 526) rises to the N. On the S the heights rise more immediately from the river, on the N. they are 3-4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to person in delicate health. The pleasantest months are April, May, and the first half of June, September, October, and November. The winter is disproportionately cold, the mean temperature of January being about 40° Fahr.; July (mean 78°, maximum in 1897, 103°) and August are very hot, and colds are most dangerous at this season. — The drinking-water of Florence, mainly filtered water from the Arno, is not considered very wholesome.

During the struggle for the creation of a 'United Italy' Florence was for a short time (1864-71) the capital of the country, but this honour, though it gave a momentary stimulus to the progress of the city, ultimately (1878) resulted in a financial collapse, from which it has only now recovered. As early as the 15th cent. Florence contained 90,000 inhab., in 1881 it had 168,915, and in 1901 the number was 198,408. The Florentines have ever been noted for the vigour of their reasoning powers and for their pre-eminence in artistic talent.

*History.* According to recent discoveries, there seems to have been a settlement on the present site of Florence at a very early date (in the so-called 'Villanova period'). This did not attain any great importance until about B.C. 187, when the Roman *Via Cassia* was prolonged to Arrezzo, Florentia, and Bologna. In B.C. 90 Florentia and Fiesole (*Fiesola*) received the Latin municipal franchise, and a decade later, under Sulla, they became military colonies. The Roman Florence, which lay near the Arno, to the N. of the present Ponte Vecchio, possessed a Capitol, a Temple of the Triad (Jupiter, Juno, and Minerva), *Thermae* for men and women, and an Amphitheatre.

Only the scantiest records of its history during the early middle ages are to be found; but it is tolerably certain that until the death of Countess Matilda (p. 308) in 1115 Florence remained a place of little importance. Its earliest chronicler definitely dates the rise of its prosperity from 1125, in which year Fiesole was destroyed and its inhabitants transplanted to Florence. But by the beginning of the following century its success in warfare and its great and rapidly growing manufactures had already transformed it into the most important community in Central Italy. The

government of the town was carried on by the nobles (*Grandi*) through (but afterwards *dis*) consuls assisted by a council of 100 *Consiglieri*. From 1207 onwards the judicial functions were entrusted to the Podestà, a foreign notaryman of legal reputation elected for a period of six months, afterwards increased to a year. The *Florinians* maintained their pristine simplicity and virtue longer than was usual in Italian cities. The nobles, however, lived in bitter feuds with each other, and after the assassination of Brunelleschi in the Prior's Palace in 1228 were divided between the two hostile camps of the *Guelphs* and the *Ghibellines*. Under the Emperor Frederick II the *Ghibellines* enjoyed a brief period of supremacy, but on his death in 1250 the *Guelphs* secured the upper hand. As in consequence of these conflicts the way of the nobility proved detrimental to the interests of the city, the people in 1260 organized a kind of national guard of their own, commanded by a Captain *dei Popolo*, who was elected by a council of 12 *Areopagi*, *Areopagi* and 12 *Corporali*, *Corporali*. About the same time (1262) was first issued the golden *Fiorino*, which soon became a general standard of value, and marks the leading position taken by Florence in the commerce of Europe. The guilds of the wool-workers and cloth-makers maintained agents in Venice, Paris, Bruges, and London. Florentine bankers had a hand in the commerce of every nation and were especially exercised almost exclusive control over the money market of France. The continuous feuds of the nobles brought the republic into collision with other Tuscan towns, of which Siena and Pisa were especially partisans of the *Ghibellines*. In 1280 the *Florinians* suffered a crushing defeat in the Arbia near Montepulciano, which cost the *Guelphs* their supremacy in the city. The *Ghibelline* grandees proposed to raise Florence to the ground and to transfer the seat of government to Empoli, but the plan was successfully opposed by the noble *Florentine* degli *Uberti*.

In the death of Manfred of Hohenstaufen at the battle of Benevento in 1268, the *Guelphs* regained their power, and in 1267 they elected Charles of Anjou as King for two years. This election placed foreign princes in the same position with regard to the republic as had been held by the emperor, and their representatives now shared the government with the municipal authorities which ever since the middle of the 13th cent. had included the presidents of the more greater Arts, or guilds (*Lawyers* and *Notaries*, *Cloth* dealers, *Money* changers, *Wool* workers, *Silk* workers, *Physicians* and *Apothecaries*, and *Butchers*). *Peasants* (more guilds were afterwards formed). In 1293 the guilds arranged to themselves the supreme power and entrusted the government to a *Synodus* formed of their presidents — *After* (afterwards restricted to eight elected for two months). The nobility were kept in check by the *Consiglieri della Giustizia*, a council of eight appointed at first by the *Gilda della Giustizia* (1293), which were administered by a *Consigliere della Giustizia* supported by a civic militia of 1000 afterwards 2000 men. The civic banner bore a red cross upon a white ground. After 1300 the *Consiglieri della Giustizia* became the president of the *Prato* with whom were now associated the *distretti* *Consiglieri* of the militia (the *Capitano dei Popoli* and after 1312 twelve *Magistrati* known as *Consiglieri*). The legislative proposals of the body thus constituted were submitted to three councils: the *Consiglio dei Popoli*, elected at first exclusively from the more prosperous citizens (the *popolo grasso*), the *Consiglio della Giustizia*, on which the guild-officers sat, and the *Consiglio dei Podestà*. Finally they were considered by a General Council, formed of the three separate councils. Officers were held but for a short term, in order that as many citizens as possible might enjoy them, but if any one were admonished for a crime, he became ineligible for office. Advantage of this was frequently taken by the party holding the upper hand to exclude their opponents from power, and the steady development of constitutional government was interrupted also by the custom of entrusting from time to time at the request of the *Synodus*, a committee of citizens with the full power (*plena potestas*) of making the laws.

At the beginning of the 14th cent. new party struggles among the nobles began, under the new names of the *Blacks* and the *Whites*; the *Guelphs* (*Blacks*) were eventually victorious, and many of the *Blacks*,

among whom was the poet Dante Alighieri, were banished. The poorer families of the nobility entered the greater palaces, and a new aristocracy again prominent among whom were the Acciajolii. Afterward Buonaccorsi, Marquis Forcinal, Duke of Anagni, and others. The lower ranks of the people, the pope's subjects, were still excluded from office. A large portion of the city was burned down in 1266, during a contest between the whites and the blacks. In the meantime various attempts had been made to secure peace and order by appointing a foreign prince as lord of the city. Walter of Brema, Duke of Athens the last of these governors, abolished the constitution by force in 1282, but in the following year he was expelled. Power now fell into the hands of an oligarchy, mainly consisting of recently enriched commercial families who exercised an influence on every department of government through the Capitano del Popolo appointed to administer the affairs of the disinherited citizens. The position and the sentiments of the burghers had been much altered by commercial action, such as that of 1266 by Amice and by the plague of 1280 of which Buonaccorsi has left a description. An inscription of the power struggle - the *Tumulto del Vespri* - in 1270 was followed by three years of anarchy and confusion until the helm was once more seized by the white-garbed party headed by the Alfani. From 1280 to 1287 was succeeded by his son *Simone* with whom were associated *Francesco da Carrara* and *Palla Strozzi*. Under these rulers Florence enjoyed the greatest prosperity. Successful campaigns were waged against the Visconti of Milan and Ladislaus of Naples, Pisa was captured in 1288 (Cortina in 1211; Leghorn in 1244). The splendour of the city increased and the lower classes, encouraged by their rapid prosperity now sought a share in the government. Among the Popolani who were carried along on the crest of the wave now appear the Medici who had acquired immense wealth by a series of successful financial speculations and the *Monte dei Paschi* in 1293.

The founder of the Medici dynasty was Giovanni de' Medici (d. 1400). His son Cosimo was overthrown by the Alfani in 1393, but returned after an exile of one year and resumed the reins of government with almost princely magnificence without, however, interfering with the outward forms of the republican constitution. A war with Milan was terminated by the victory of Agnolani in 1402. Pope Eugenius IV. who lived in Florence from 1404 to 1408 transferred to him in 1409 the Council of Ferrara in 1409 by which the union of the Roman and Greek churches was decreed. Cosimo employed his wealth liberally in the advancement of art and science, he was the patron of Brunelleschi, Donatello, Ghiberti, Masaccio, and Giotto, and he founded the Platonic Academy (p. 448) and the Medici Library. At the close of his life he was not ungenerally acknowledged public patron by the Florentines. He was succeeded by his nephew son Piero in 1409, and in 1429 by his grandson Lorenzo, nicknamed *Il Magnifico* who as a statesman, poet and patron of art and science, attained a very high reputation. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence and the art and sciences of antiquity. Contemporaneously with the most eminent artists the brilliant court of the Medici was graced by the earliest of modern philosophers. The conspiracy of the Pazzi (1478), to which Lorenzo's brother Giovanni fell a victim, did not avail to undermine the power of the ruler, but brought the bloody revenge of the people on his opponents. Lorenzo knew both how to defend himself against external dangers by prudent alliances and to secure his position at home by lavish expenditure and a magnificent style of living which, however, was partly maintained by the public treasury. He died at Cognac on April 8th, 1492, at the age of 40 years, an absolute prince in all but the name.

After the death of Lorenzo the Florentines love of liberty largely excited by the voice of the Dominican monk *Gerolamo Savonarola* rebelled against the magnificent rule of the Medici. Piero the foolish son of Lorenzo resigned the further government into the hands of Charles VIII. of France, on his campaign against Naples, and, on the king's departure, he was expelled, with his brothers Giovanni and Giuliano, and the government entrusted to a democratic Great Council (1494). Savonarola, having since

Pope Alexander VI., perished at the stake in 1492, but his influence endured. *Piero Soderini*, elected as gonfaloniere for life in 1502, succeeded in recapturing Pisa, which had been freed by the French; but in 1512 the party of the Medici regained the upper hand and recalled the brothers *Giovanni* and *Giovanni*. The former soon resigned his authority, the latter became Pope Leo X., and they were followed by *Lorenzo*, son of Piero II. and afterwards Duke of Urbino (d. 1519), *Giulio*, the son of the *Giuliano* who was murdered in 1478 (elected pope, as Clement VII., in 1523), and *Alessandro*, a natural son of the last-named *Lorenzo*. The family was again banished in 1527, but Emp. Charles V., who had married his natural daughter Margaret (afterwards Duchess of Parma) to *Alessandro*, attacked the town and took it in 1530 after a siege of eleven months, during which *Michael Angelo*, as engineer on the side of the republic, and the brave partisan *Ferruccio* greatly distinguished themselves. The emperor then appointed *Alessandro* hereditary Duke of Florence. The assassination of the latter, perpetrated by his own cousin *Lorenzo*, 7th Jan., 1567, did not conduce to the re-establishment of the republic. He was succeeded by *Cosimo I.* (b. 1519), son of *Giovanni delle Bande Nere* (d. 1526), the only soldier of the Medici family, who was a descendant of *Lorenzo*, brother of the elder *Cosimo*. The armed revolt of the Florentine republicans in 1537 was suppressed with the aid of Spanish troops (p. 428); and in 1548 *Francesco Borsucchi*, gonfaloniere of Lucca, who had attempted to organise all Tuscany as a united republic, expired on the scaffold. *Cosimo*, who obtained the title of Grand-duke in 1569, now succeeded in combining the most varied territories into a single monarchical state, which included the entire basin of the Arno, with Arezzo, Cortona, Montepulciano, Volterra, Pisa, Pistoia, Pisa, and (after a bloody war that began in 1556) also Siena. Modern history, see p. 309.

The traveller interested in historical research should observe the numerous memorial tablets in various parts of Florence, recording important events in the annals of the town.

**Art and Science.** The proud position occupied by Florence in the history of art and science was first established by *Dante Alighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of

GENEALOGY OF THE MEDICI.  
*Giovanni d'Averardo*, 1300-1329.  
m. *Beatrice* Dori.

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| (1.) <i>Cosimo</i> , Father Patrius, 1389-1464.<br>m. <i>Constance de' Bardi</i> , d. 1473.              | (2.) <i>Lorenzo</i> , 1395-1440.<br>m. <i>Giovanna Cavalcanti</i> ;<br>progenitors of the later grand-ducal line.  |
| (1.) <i>Piero</i> , 1416-80.<br>m. <i>Lucrezia Tornabuoni</i> , d. 1482.                                 | (2.) <i>Giovanni</i> , d. 1403.<br>(3.) <i>Carlo</i> (natural son),<br>d. 1482.  |
| (1.) <i>Lorenzo il Magnifico</i> , 1449-92.<br>m. <i>Clarice Orsini</i> , d. 1488.                       | (2.) <i>Giuliano</i> , 1453-75, whose son <i>Giulio</i> (1473-1534) became pope as Clement VII. in 1523.<br>(3.) <i>Stefano</i> .<br>(4.) <i>Fraunce</i> .<br>(5.) <i>Maria</i> .  |
| (1.) <i>Piero</i> , 1471-1503.<br>m. <i>Alfonsina Orsini</i> , d. 1520.                                  | (2.) <i>Giovanni</i> (1475-1521), who became pope as Leo X. in 1513.<br>(3.) <i>Giuliano</i> , 1479-1516, Duc de Nemours.<br>m. <i>Filippa of Savoy</i> .<br>(4.) <i>Lucrezia</i> .<br>(5.) <i>Luisa</i> .<br>(6.) <i>Maddalena</i> .<br>(7.) <i>Constance</i> . |
| (1.) <i>Lorenzo</i> , 1482-1519, Duke of Urbino.<br>m. <i>Madeleine de la Tour d'Auvergne</i> , d. 1519. | (2.) <i>Charles</i> .<br><i>Jypette</i> (natural son),<br>d. 1535 as Cardinal.   |
| (1.) <i>Caterina</i> , Queen of France,<br>d. 1589.  | (2.) <i>Alessandro</i> (natural son), first Duke of Florence, d. 1637.   |

the modern Italian language. In 1390 he was banished with his party, and in 1394 died at Ravenna. Giovanni Boccaccio, the first expounder of the *Decamerone* (Florence) and celebrated for his *Decamerone* which served as a model for the *Canterbury Tales* of Chaucer also lived at Florence. Florence, too, was the chief cradle of the school of the *Umanisti* (15th cent.) who aimed at a systematic and harmonious development of the personal character and whose contemplative life was far removed above every day realities. This was the home of Salutati, Leonardo Bruni, and Marsuppini the Papes, whose society enabled characters such as the personages of antiquity. It was here that the sources of classic literature were rediscovered by Niccolò de' Niccoli, Poggio Bracciolini and other enthusiastic collectors of books. It was here that the Platonic Academy developed the study of the antique into a system of religious worship, and most of the humanists including Poggio, Poggio Bracciolini, Niccolò Machiavelli and Poliziano who resided here for longer or shorter periods, reached their maturity and distinction at Florence. Soon after the decline of humanism, Florence continued to surpass the rest of Italy in Renaissance culture, as the names of Machiavelli, Ficino, Guicciardini and Castiglione testify.

In the development of the Fine Arts Florence has played an important part that her art history is to many respects nearly coextensive with that of the whole of Italy. We therefore refer the reader to our preliminary article on the subject, and then now merely direct his attention to those points which more especially concern Florence. In the 13th cent. when frequent changes of the constitution and constantly recurring dissensions of factions began to take place and when private ambition for the first time manifested an interest in public life, a general taste for art gradually sprang up at Florence. With characteristic pride the Florentines proceeded to erect their cathedrals, which was begun by Arnolfo di Cambio (1293-1294), and in the form of their Pazzi, Vecchia, the national aspect of their political life is distinctly reflected. The influence of Dante (1265-1321) called Florence to be regarded as the heart-quarters of the Italian painting of the 14th cent. while the murals undertaken by him from Padua to Naples were the means of spreading his style predominant throughout the peninsula. Among his most distinguished pupils we may mention Paolo and Agnolo Gaddi, Gherardo who was also noted as an architect and sculptor, Bernardo Rossellino and Donatello. This school furnished for nearly a century. The past 14th cent. may be accepted as the date of the Renaissance in Florence, for from that time dates the Abraham's Sacrifice and the competition for the doors of the Baptistery (p. 40) in sculpture. However, his new spirit did not find expression until two hundred years later (p. 40). While Donatello (1386-1466) had adhered to the classical tradition in his painting sculpture, Paolo and Agnolo derived numerous suggestions for his observation from a study of the antique, particularly in the execution of details. His successors were Lorenzo Ghiberti (1394-1455), Michelozzo (1439-1494), Bernardo Rossellino and Verrocchio. Stimulated by the example of the humanists the artists of this period aimed at versatility and were not content to confine their labours to one sphere of art, but so frequently found architects who were at the same time sculptors and architects and goldsmiths who were also painters. Among the most distinguished Florentine sculptors of the Renaissance were Lorenzo Ghiberti (1394-1455), Lorenzo de' Medici (1469-1492) who has given his name to the golden age of the movement, and above all Donatello (1386-1466) the greatest master of the century who exercised a profound influence on the development of Italian sculpture and is justly regarded as the precursor of Michael Angelo. The complete life and striking individuality of his figures are such that their influence is given fulness to all high forgotten after Donatello's death Andrea Verrocchio (1435-1488) was not only a painter (see p. 44), but also the centre of a large artistic circle. Among these celebrated sculptors there were many of inferior reputation who were fully occupied both here and at home in the execution of tombstones.

The progress of painting in the Renaissance period were Masaccio (1401-1428), Andrea del Castagno (1425-1457), and Paolo Uccello (1425-1495).

whose immediate successors were *Paulino* (1423-57), *Alonso Baldassari* (1457-89), and the brothers *Antonio* and *Piero Pollajuolo* (1420-80 and 1443 ca. 1490). The chief aims of the school were to master the technical intricacies of the art, to invest each figure with reality, to arrange the groups harmoniously, and to cultivate a faithful portraiture of real life. In fervency of religious sentiment *Fra Angelico da Fiesole* (1397-1455), by whom *Donato* (*Donatello*) (p. 438) and *Fra Filippo Lippi* (1412-69) were afterwards influenced, stands pre-eminent, as the *Robbia* stand among sculptors. The most famous representatives of the school were *Andrea Verrocchio* (see p. 440), *Andrea Boccioni* (1466-1510), *F. Lippi* (ca. 1469-1504), a son of *Fra Filippo*, and *Donatello Ghirlandajo* (1449-91). The history of *Leonardo da Vinci*, *Michael Angelo Buonarroti*, and *Raphael* the prince of Italian art, is not permanently associated with Florence, but their residence in this city exercised a material influence on their respective careers. *Leonardo* and *Michael Angelo*, both Tuscan, may be regarded as belonging to Florence owing to the completion of their studies there, and it was at Florence that *Raphael* supplemented his art education, and shook off the trammels of the Umbrian school. About 1500 the art history of Florence attained its most glorious period. *Leonardo*, *Michael Angelo*, and *Raphael* were then engaged here together, and with them were associated *Luca di Credi* (1466-1507), a master closely allied to *Leonardo*, the beautiful *Piero di Cosimo* (1463-1521), *Fra Bernardino* (1470-1517), an intimate friend of *Raphael*, and the talented colourist *Andrea del Sarto* (1467-1531), while the last two were rivalled by *Albertinelli*, *Pontormo*, and *Pontormo*. *Michelangelo* follows the steps of *Leonardo* and *Raphael*, at least in his portraits. The union of the greatest masters at Rome, effected by *Julius II* and *Leo X*, at length detracted from the reputation of Florence, and the despotic sway of the Medici tended to check further development. After the 16th cent. Florence produced no architecture worthy of note, and the provinces of painting and sculpture, although cultivated with more success, now proved destitute of depth and independence. Florence was the chief headquarters of the mannerist imitations of *Michael Angelo*, the most eminent of whom were *Giorgio Vasari*, the well-known biographer of artists (1511-74), *Agostino Bronzino*, and *Alessandro Allori*. Among sculptors may be mentioned *Agostino Cellini* (1518-1572) also eminent as a goldsmith, and *Giorgio da Bologna* (1526-1574), properly *Jean Bologne*, of Douai, in French Flanders. In the 17th cent. the principal Florentine artists were *Isidoro Carli*, surnamed *Orcini* (1599-1613), *Giuseppe Allori* (1577-1621), *Francesco Ferris* (ca. 1600-46), and the insipidly sweet *Carlo Dotti* (1616-88).

Florence was originally situated wholly on the right bank of the Arno, but it extended at an early period in the middle ages to the opposite bank also. The walls of the city, which have been almost entirely removed since 1865, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient Ghetto, however, nearly all altered or added to in 1820, have been spared. The following are the most interesting: *Porta alla Croce* (Pl. I, 6), erected in 1284, with frescoes by *Ghirlandajo*, *Porta San Gallo* (Pl. II, 1, 1), erected in 1330, *Porta San Frediano* (Pl. II, 4), erected in 1332 by *Andrea Pisano* (?), *Porta Romana* (Pl. A, 7), erected in 1328 by *Jacopo Orsini*, and *Porta San Miniato* (Pl. F, 6). The New Quarters of the town are at the W. end on the right bank of the Arno, extending as far as the Casino (p. 524), and also to the N. and E. of the *Porta San Gallo*, and to the E. of the old town. The broad *Viali di Circumvallazione* encircle the town on the right bank under various names and occupy the site of the old fortifications. Since 1828 the narrow

& quaint streets in the Centre, the quarter bounded by the Via

Tornabuoni, Via de'Corvetani, Via de'Calzajoli, and Via Porta Rossa, have been gradually giving way to wider and more regular thoroughfares. The *Ghetto*, or old Jewish quarter, was in this part of the city.

**BRIDGES.** The oldest of the six bridges which connect the banks of the Arno is the *Ponte alle Grazie* (Pl. E, F, 6, 7; p. 519), or *Rubaconte*, constructed in 1237, modernized and widened in 1874. The *Ponte Vecchio* (Pl. D, E, 6; p. 510), which is said to have existed as early as the Roman period, and was finally rebuilt, after its repeated demolition, by Taddeo Gaddi in 1345, consists of three arches. The *Ponte Santa Trinità* (Pl. D, 5; p. 503) was originally erected in 1252, and rebuilt in 1567-70 by Bartolomeo Ammanati. The *Ponte alla Carraja* (Pl. C, 4, p. 507), originally built in 1218-20, destroyed together with the *Ponte Vecchio* by an inundation in 1333, and restored in 1337, was partly rebuilt in 1559 by Ammanati and restored and widened in 1867. Besides these, there is an *Iron Bridge* at each end of the town (toll 5 c., carriages 42 c.).

The river is bordered on both sides by handsome quays, called the *LUNGARNO*, of which the different parts are the *Lungarno Corsini*, *Lungarno Amerigo Vespucci* (formerly *Nuovo*), *Lungarno Serristori*, *Lungarno Giucciardini*, etc. The most frequented squares are the *Piazza Vittorio Emanuele* (Pl. E, 4, 5), in the Centro, the *Piazza della Signoria* (Pl. E, 5), and the *Piazza del Duomo* (Pl. E, F, 4). The busiest streets are the *Via Tornabuoni* (Pl. D, 4, 5), the *Via de' Calzajoli* (Pl. E, 5), the *Via de' Corvetani* (Pl. E, 4), the *Via degli Strozzi* (Pl. E, 4), and the *Via Por Santa Maria* (Pl. E, 5). Many of the other streets also take their names from old families, the guilds, public games, trades, and the like. The streets were first paved with tiles in 1237, and in the second half of the same century with stone slabs (*lastrico*). Numerous castle-like houses of Dante's period still exist in the small streets between the Arno, Mercato Nuovo, and Santa Croce.

#### a. Piazza della Signoria, Piazza del Duomo, and their Neighbourhood.

The \**PIAZZA DELLA SIGNORIA* (Pl. E, 5, 6), with the Palazzo Vecchio and the Loggia dei Lanzi, once the forum of the republic, and the scene of its popular assemblies and tumults, its festivals and executions, is still an important centre of business and pleasure.

The \**Palazzo Vecchio* (Pl. E, 5, 6), a castle-like building with huge projecting battlements, was mainly built in 1298-1314 from Arnolfo di Cambio's designs and extended to the Via del Leon by Vasari, Buontalenti, and others in 1548-89. The interior was partly reconstructed in 1454 and 1495. Down to 1592 it was, under the name of *Palazzo dei Priori*, the seat of the *Signoria*, the government of the republic, subsequently (1540-60) it was the residence of Cosimo I. (comp. pp. 489, 510), and it is now used as a town-hall. The slender tower, 308 ft. in height, commands the neighbor-



streets, the upper part dates from the 16th century. The inscription placed over the door in 1629 (*Jesus Christus Rex Florentini populi a p. deus et electus*) was altered by Cosimo I. to 'Rex regum et Dominus dominantium'. To the left of the entrance is a tablet showing the result of the plebiscite of 1860. From 1864 down to 1873 the famous statue of David by Michael Angelo, which is now in the Academy (p. 493), stood here. On the right is a group of Hercules and Cacus by Michael Angelo's rival *Baccio Bandinelli*, who hoped to equal the great master in this work (p. iv). The two insignificant statues by *Bandinelli* and *Rossi* on each side of the entrance were used as chain posts.

The outer Court was covered by *Medicean* in the Renaissance style in 1494. The classical decorations of the exterior, the grotesques on the ceiling and the faded views of Austrian towns were added by *Marco de' Pisanos* in 1555 to commemorate the marriage of Francesco (afterwards Grand Duke) to Johanna of Austria. In the centre above a large basin of porphyry (1560) is a 'fay' with a fish as a fountain figure by *Andr. Verrocchio*, originally made for a villa of *Lorenzo de' Medici*. At the back are *Samson* and a *Philistine* in costumes of Michael Angelo by *Rossi*. The armorial bearings above the colonnades include those of Florence (1497), the People (1503), the *Parte Guelfa* (1498), and the *Medici* (1494), and the combined colours red and white of Florence and Pisanos.

Interior guide unnecessary (p. i). Entering by the door on the left, we ascend the stairs to the First Floor and enter (door on the right) the Great Hall. *Salotto dei Signori*, always open, constructed by *Orsini* in 1494 for the Great Council, erected on the ruins of the Medici. It was occupied as quarters for the Spaniards to 1512 and reconstructed by *Vasari* in 1567; it was in 1567 *Cosimo I.* have assumed the dignity of grand duke and in 1567-68 the hall was used for the sittings of the Italian Parliament. In 1567 *Leonardo da Vinci* and *Michael Angelo* were commissioned to decorate the hall with frescoes from Florentine history. *Leonardo* executed a cartoon of the Battle of *Agincourt* (defeat of the Milanese in 1415), and *Michael Angelo* designed his *Bathing Soldiers* (Florentines surprised by the Pisans before the battle of *Caprona*, in 1494). Both are now preserved. *Michael Angelo's* were by *Baccio Bandinelli* in 1674, as well as the mural portion from *De Vinci's* transferred to fresco to the walls (Battle for the Standard). The hall is now adorned with frescoes on the walls and coffered ceiling by *Vasari* and his pupils representing scenes from the wars against Pisa and Siena with tapestry, and with six groups of the history of *Hercules* by *Rossi*. By the end wall (N.) is a colossal marble figure of *Samson* by *Paggi* 1561 (opposite are portrait statues of the Medici by *Baccio Bandinelli*). The adjoining *Quadrant* (L.) is in two new partly occupied by the *Officio del Giudice*, is seldom accessible. The *Salotto di Leone X.* is adorned with scenes from the life of that pope in the *Salotto di Clemente Settimo* is a view of besieged Florence. The *Camera di Giovanni delle Bande Nere* contains portraits of that Medicean of his mother *Caterina Sforza*, of his wife *Marie d'Albany*, and of *Cosimo I.* as a boy; in the *Camera di Cosimo Primo* that prince appears surrounded by artists; there is a similar picture in the *Camera di Lorenzo de' Medici*. The figures are by *Vasari*, the grotesque designs by *Pomelli*.

Returning from the Great Hall to the stairway and traversing a corridor which passes a fine marble doorway (16th cent.), we enter the Hall of *Donato* (14th cent.) in the *Officio del Giudice* (see 204), see the meeting place of the Council of *Montepulciano*. The fine coffered ceiling from the designs of *Michelangelo* dates from 1474; the tapestry after *Bernardo* and other masters represents the story of *Joseph*. We next ascend to the Second Floor, containing the *Quadrant* of *Leonardo da Vinci* (see 205), see p. 493. We first enter the Hall of *Giulio de' Medici* or *Giulio de' Medici*, with its fine coffered ceiling and its imposing frames by *Simone Martini*,

representing St. Zenobius and heroes of Roman history, in a fine architectural frame-work. The banners of Italian cities grouped around a bust of Dante, were placed here at the Dante festival in 1885 (comp. p. 477). — A very handsome door, adorned with intarsia work (portraits of Dante and Petrarch) by *Giuliano da Majano* and enclosed in a fine marble frame-work by *Benedetto da Majano*, now leads into the *SALA D'UDENZA*, which has a coffered ceiling by *Marco del Tasso* and frescoes by *Salvati* (story of Camillus). Then the *CAPPILLA DE' PRIORI DI SAN BARNARDO*, with a ceiling painted in imitation of mosaic by *Rid. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. The next room contains some unimportant pieces of sculpture, and the next a Holy Family by *Andrea Bontecchi* (early work) and other paintings. — We traverse a number of apartments, with unimportant paintings by *Vasari* (Apotheosis of the Medici) and grotesque designs by *Puccetti*, and return through the *GUARDAROBBA*, with 52 large maps drawn by *Ignazio Danti* (ca. 1565), to the *Sala de' Gigli*.

At the N. corner of the edifice is a lion in bronze, the heraldic emblem of the town, a modern copy of the original by *Donatello*, known as *Il Marsocco*, and now preserved in the *Museo Nazionale* (p. 479). To the left is the *Great Fountain*, with Neptune ('*il Bianco*') and Tritons by *Bartolomeo Ammanati* and four sea-goddesses of the *School of Giov. da Bologna*, finished in 1575. In front of it a *Bronze Slab* (1801) marks the site of the stake at which *Severacola* and two other Dominican monks were burned on May 28th, 1498.

A little to the left is the *\*Equestrian Statue of Grand-Duke Cosimo I.*, in bronze, by *Giovanni da Bologna* (1584). — Opposite the statue is the *Palazzo Uguccioni*, an edifice in the florid Renaissance style by *Mariotto di Zanobi Fofi* (ca. 1550), with a rustic lower story and coupled pilasters between the windows.

On the W. side of the piazza rises the *Palazzo Fiesi*, built by *Landi* (1871) in the early-Florentine style, which has been adopted in many of the newer edifices. In the S. angle of the piazza, in front of the *Palazzo degli Uffizi* (p. 456), rises the —

*\*Loggia dei Lanzi* (Pl. E, 5), originally called *Loggia dei Signori*, a magnificent open vaulted hall of the kind with which it was usual to provide both the public and private palaces of Tuscany, designed in the present case for solemn ceremonies which it might be desirable to perform before the people. This structure was projected in 1356, having perhaps been designed by *Orcagna*, but was not erected till 1376. *Benci di Cione* and *Sinone di Francesco Talenti* are said to have been the architects. Both the style of the architecture and the sculptures (Faith, Hope, Charity, Temperance, and Fortitude), by *Giov. d'Ambrogio* and *Jacopo di Piero* (1383-87), exhibit an incipient leaning to Renaissance forms. The present name of the loggia dates from the time of the Grand-Duke Cosimo I., when his German spearmen or 'lancers' were posted here as guards.

By the STAIRS are two lions; that on the right is antique, the other by *Piemonte Vecchi* (1800) — Under the arches, to the right, is the *\*Rape of the Sabines*, a bold and skilful group in marble executed by *Giovanni da Bologna* in 1588, with a lifelike relief on the base; on the left, *\*Perseus with the head of the Medusa*, in bronze, the masterpiece of *Benvenuto*

*Cellini* (1503), who also executed the statuettes and bas-reliefs of the pedestal (one of the reliefs, now in the Bargello, is replaced by a cast); behind it the Rape of Polyxena, a large group in marble by *Pie Fetti*, erected in 1596. To the left of the latter, *Jedith and Holofernes* in bronze, by *Donatello* (ca. 1440; comp. p. 1), with the inscription 'Salutis Publicæ Exemplum', erected in front of the Palazzo Vecchio after the expulsion of the Medici (1493) but replaced there by *Michael Angelo's David* in 1504. In the centre, 'Menelaus with the body of Patroclus (or Ajax and Achilles)', an antique but freely restored copy of the so-called *Pasquino* at Rome, and brought thence in 1570. To the right of it, *Horatius slaying the centaur Nessus*, in marble, by *Giov. da Bologna*. By the wall at the back are five antique portrait-statues, and a 'Mourning Woman' ('*Germania devota*'), the so-called *Thumalda*; and from the left, in which the expression of grief in the barbaric but noble countenance is admirably depicted.

Between the Uffizi (p. 456) and the Palazzo Vecchio the Via della Nerva leads to the R. to the Via de' Neri, in which is situated the *Loggia del Grano* (Pl. E, 5), erected by *Giulio Parigi* in 1610 and adorned with a bust of *Cosimo II.* — By the Via de' Gondi to the Bargello, with the *National Museum*, see p. 472.

From the W. side of the Piazza della Signoria the short Via Vaccheroccia leads to the busy VIA POR SANTA MARIA (Pl. E, 5), which ends at the Ponte Vecchio (p. 510). In the latter, at the corner of the Via Lambertesca, rises (left) the *Torre dei Girolami*, near which is the old church of *Santo Stefano* (Pl. E, 5, 6), where *Boccaccio*, by desire of the Signoria, publicly explained *Dante's Divine Comedy* in 1373. — The Borgo Santi Apostoli leads hence to the W., passing the *Palazzo Rosselli del Turco* (No. 15; on the left), built for the Borgherini by *Baccio d'Agnolo*, to the little Piazza del Limbo, in which rises the church of —

*Santi Apostoli* (Pl. D, 5), a Tuscan-Romanesque basilica of the 11th cent., with an inscription (on the façade, to the left) attributing its foundation to *Charlemagne*. The arches between the nave and aisles are adorned with a fine border in the antique style and rest upon columns with well-executed composite capitals. The aisles are vaulted. At the end of the left aisle is an elegant ciborium, conjectured to be an early work by *Giov. della Robbia*, adjoining which is the monument of *Oddo Altoviti*, by *Benedetto da Rovignano*. The sculptured decoration of the portal is also by the latter artist. At the end of the right aisle is the tomb of *Bindo Altoviti*, by *Bort. Ammannati* (1570). — Farther on are the Piazza Santa Trinità and the Via Tornabuoni (p. 505).

The Via Por Santa Maria is connected with the Via Tornabuoni also by the Via delle Terme, at the beginning of which, on the right, stands the old Office of the Capitani della Parte Guelfa (Pl. E, 5; p. 440). The unfinished upper story of the building, with a large hall (now built up), was designed by *Brunelleschi*.

From the Piazza della Signoria the busy VIA DEI CALZAIOLI (Pl. E, 4, 5; 'street of the stocking-makers') leads towards the N.

to the Piazza del Duomo. The Via di Porta Rossa, the first side-street to the left, leads to the *Mercato Nuovo*, where flowers and straw and woollen wares are now sold. The market is adorned with a good copy of the antique bear in bronze (p. 459), by Pietro Tacca; the handsome arcades are by G. B. Tacca (1547). In the niches are modern statues of celebrated Florentines, among them Michele di Landò by Ant. Bortone, Giov. Villani by Trontanove, and Fernando Cennini by Mancini. Farther on in the same street (No. 9, on the left) is the *Palazzo Davanzati* (Pl. E, 5), a well-preserved unadorned building of the 14th cent., with a picturesque court (hence to Santa Trinità, see p. 505).

In the Via de' Calzajoli, on the left, rises the church of *Or San Michele* (Pl. E, 5), so called after the church of *San Michele in Orto*, which originally occupied this site and was replaced by a grain market in 1284. Only the lower story of the present building, dating from 1336-1412, is used as a church, the upper story, which served as a corn-magazine down to the middle of the 16th cent., being now used for lectures upon Dante. The window-tracery is very beautiful. The external decoration of the edifice with statues was undertaken by the twelve guilds, whose armorial bearings, some by *Luca della Robbia*, are placed above the niches.

On the E. side, towards the Via de' Calzajoli, (r) St. Luke, by *Giovanni da Bologna*, 1403 (judges and notaries, comp. p. 440), \*Christ and St. Thomas, by *Andrea Ferravente*, 1405 (guild of the merchants), in a niche by *Donatello* ('strikingly truthful in action and expression, though somewhat overladen with drapery'), (l) John the Baptist, by *Lorenzo Ghiberti*, 1414 (guild of the cloth-dealers), a serious and powerful figure. — Then, farther to the left, on the S. side, (r.) St. John, by *Simone da Montepulciano*, 1416 (mill-weavers, p. 440). Beneath the adjacent canopy (physicians and apothecaries) was formerly placed a Madonna which has been removed to the interior of the church. — On the left, St. James, by *Giugino* (furriers), St. Mark, by *Donatello*, 1418 (joiners, 'it would have been impossible said Michael Angelo, to have rejected the Gospel of such a straightforward man as this'). — On the W. facade, (r) St. Eligius, by *Scanni di Banco* (furriers, 1418); St. Stephen, by *Lorenzo Ghiberti*, 1423 (wool-weavers, 'of simple but imposing grace in attitude and drapery'), (l) St. Matthew, by *Ghiberti and Michelozzo*, 1423 (money changers), above the last, two charming statues (the Annunciation) by *Nicola d'Arso* (ca. 1400). — On the N. side, (r) St. George by *Donatello* (armourers), a bronze copy of the original figure (1418), now in the National Museum (p. 473), below, a fine marble relief of St. George by *Scanni di Banco*, then four saints by *Scanni di Banco* 1400 (bricklayers, carpenters, smiths, and masons), (l) St. Philip, by the same (shoemakers), St. Peter, by *Donatello* (youthful work), 1400 (butchers).

In the luncheon (entrance on the W. side in the morning), which consists of a double nave, divided by pillars, to the right, the celebrated \*Canopy of *Andrea Orcagna*, in marble and precious stones, with numerous statues and reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle-working picture of the Virgin. The best reliefs are the Annunciation and Marriage of the Virgin in front, and her Death and Assumption, on the back. Over the altar is a Madonna ascribed to *L'egione di Siro* (1352).

Behind Or San Michele is the *Arte della Lana*, the old Guild House of the Wool Weavers, with their emblem the lamb.

Opposite Or San Michele, in the Via de' Calzajoli, is the Oratorio of San Carlo Borromeo (Pl. E, 5), of the 14th cent., originally dedicated to the archangel Michael.

By this church diverges the Via Tavolini, continued by the Via Dante, containing the house (No. 2, left side) in which Dante is said to have been born (Pl. F, 5). It is marked with a memorial tablet bearing the inscription 'in questa casa degl' Alighieri nacque il divino poeta'; the library with a few memorials is open on Mon., Wed., and Frid., 11-2. The house was rebuilt in 1870.

The short Via degli Speciali, diverging to the left beyond Or San Michele, leads to the busy Piazza Vittorio Emanuele (p. 504).

The Via de' Calzajoli ends at the PIAZZA DEL DUOMO (Pl. F, 4), in which, immediately to the right, stands the Oratory of the Misericordia (Pl. F, 4), belonging to the order of brothers of charity founded in 1326, who tend the sick poor and bury them. The brothers are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only. The oratory contains a terracotta relief by Andrea della Robbia at the altar; in a side-room on the right are statues of the Virgin and St. Sebastian by Benedetto da Majano.

To the left, also at the corner of the Via de' Calzajoli, is the Bigallo (Pl. E, F, 4), an exquisite little Gothic loggia, built in 1352-58, for the 'Capitani di Santa Maria', for the exhibition of foundlings to the charitable public, and afterwards made over to the 'Capitani del Bigallo', a similar fraternity. Over the arcades (N.) are a relief of the Madonna by Alberto di Arnolfo (1381) and two almost obliterated frescoes representing the foundation of the brotherhood (1444). The upper part of the loggia was restored by Castellani in 1881-82. The chapel contains a Madonna and two angels, by Alberto di Arnolfo, 1384. The room of the cashier is adorned with a fresco-painting of Charity, with a view of Florence, by Giotto (?), and a triptych by Taddeo Gaddi (1393).

Opposite the Bigallo is the Battistero (Pl. E, F, 4), or church of San Giovanni Battista, originally (down to 1128) the cathedral of Florence, an admirable octagonal structure with an octagonal cupola, rising in well-proportioned stories, defined by pilasters and embellished with rich variegated marble ornamentation and handsome cornices. The building, which was extolled by Dante ('mie' del San Giovanni', *Inf.* xix. 17), was probably founded in the 7th or 8th cent., but was remodelled about 1200, when the previous vestibule was replaced by the present choir-apse. The pillars on the exterior angles were added by Arnolfo di Cambio in 1203. All children born in Florence are baptized here. — The three celebrated *Bronze Doors* were added in the 14th and 15th centuries.

The *Finest Door*, the oldest of the three, on the S. side, opposite the Bigallo, was completed by Andrea Pisano in 1398 after six years of labour. The reliefs comprise scenes from the life of John the Baptist and allegorical representations of the eight cardinal virtues, square panels with tastefully executed borders. The figures are full of vigorous life and simple charm. The bronze decorations at the sides are by Vittorio Chi-

David, the son of Lorenzo (1493-97); above is the standing of John the Baptist by Pius. David, 1571.

The *Giunta Duca* (B) was executed in 1493-94 by Lorenzo Ghiberti, after a competition in which his designs were preferred to those of Jacopo della Quercia, Bernardo Rossellino and Brunelleschi (comp. p. 474). Donatello and Michelozzo were among his assistants in making the castings. The relief represents in 20 sections the history of Christ. They are quite equal to those of Andrea Pisano in clearness of arrangement, subtlety of outline and tenderness of conception, while they surpass them in richness of picturesque life and in the harmony and variety of movement and expression in the individual figures. The technical execution is simply perfect. The figure of St. John the Evangelist is the grandest in the series. Above the door the "Preaching of St. John by St. Austin, 1511 (supposed to have been assisted by Leonardo da Vinci).

The "Tuscan Door," facing the cathedral, also executed by Lorenzo Ghiberti (1493-97), is considered a marvel of art. It represents ten different scenes from Scripture history: (1) 1. Creation and Expulsion from Paradise; (2) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Moses and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. The artist has here willingly transgressed the limits of the plastic art and produced what may be called a picture in bronze, but he has notwithstanding shed such a flood of brightness over his creation that Michael Angelo pronounced this done worthy of forming the entrance to Paradise. The beautiful bronze borders are also by Ghiberti, who has introduced his own portrait in the central band (the man with the head bent to the left, fourth from the top). Over the door the "Angels of Christ by Andrea Sansovino, 1602 (completed by Pius Duca), the angels by Spadaro (16th cent.).

The whole arrangement of the "Interior shows that its builder was well acquainted with ancient forms and suggests the influence of the Pantheon at Rome. In front of each of the eight niches below stand two columns of Oriental granite with pitted capitals. Above is a gallery with Corinthian pilasters and double windows. The boldly soaring dome (90 ft. in diameter) afforded Brunelleschi a model for that of the cathedral (p. 472). The choir-niche is adorned with mosaics by Pius Jacopo (1330-35), a companion of St. Francis of Assisi and the dome with others by Andrea Pao (d. after 1400), Apollonio di Giovanni and others. The mosaics which are not distinguishable except on very bright days, have been frequently restored. The organ is a work of the celebrated master, Am. Squarcialupi (1470). On the pavement are an early dialle with the scales and inscriptions, and mosaics with ornaments (1200). The font is enriched with Pius reliefs of 1571. To the right of the high-altar is the tomb (frequently imitated) of Pope John XXIII (d. 1419), who was deposed by the Council of Constance, erected by Cosimo de Medici, the recumbent bronze statue by Donatello, the figures of the three virtues by Michelozzo. On an altar to the left of Andrea Pisano's door is a statue of Mary Magdalene in wood, by Donatello, unpleasantly realistic in effect.

Opposite the N. side of the Baptistry is a column of speckled marble (cipollino), called the *Colonna di San Zeno*, erected to commemorate the removal of the relics of St. Zenobius in 1330. — To the W. of the Baptistry, at the corner of the Via de' Cerretani (p. 497), is the *Pal. Accorombelli* (Pl. E. 4) or palace of the archbishop, with a fine court by G. A. Doria (1573). At the back, towards the Piazza dell' Otto, is the early Tuscan facade of the small church of *San Salvatore*.

The "Cathedral (Pl. F. 4), *Il Duomo*, or *La Cattedrale di Santa Maria del Fiore*, so called from the lily which figures in the arm

of Florence, was erected on the site of the earlier church of St. Reparata, which had been used as a cathedral since 1128. The erection was decreed by a popular vote of 1294. The first architect was Arnolfo di Cambio, who superintended the works from 1296 down to his death in 1301 and was succeeded by Giotto (1334-36) and Andrea Pisano (1336-49). In 1357 the plan was expanded, and the nave with its spacious vaulting was begun from a design by Francesco Talenti. The exterior was also farther ornamented with marble in harmony with the original details. In 1366 a commission of 24 architects met to decide the form of the choir and the dome, and their plan (of 1367) has since been adhered to. The three apses were completed in 1407-21. On 19th August, 1418, was announced the public competition for the technical execution of the dome, of which Vasari has given as rare an account, and in which the genius of Filippo Brunelleschi secured the victory in spite of the jealousy of rivals and the doubts of the cognoscenti. The construction of the cupola took fourteen years (1420-34). The church was finally consecrated on March 26th (the old Florentine New Year's Day), 1436, but the lantern on the top of the dome, also designed by Brunelleschi, was not completed till 1462. The building (larger than all previous churches in Italy, comp. p. 306) is 558 ft. in length and 342 ft. (across the octagon) in breadth, the dome is 300 ft. high, with the lantern 362 ft. (ascent, see p. 464). The nave and aisles are adjoined, in place of a transept, by an octagonal domed space, with three polygonal apses. The unfinished old façade (comp. pp. 466, 491) was removed in 1888. The present façade was erected in 1875-87 from the design of Emilio De Fabris (p. 466), which originally contemplated three gables. The modern bronze side-door on the S. is by Aut. Pasaglia, that on the E. by Ugo Cordoli (1899).

Above the first door on the S. side is a Madonna of the 14th century. The decoration of the second S. door is by Piero di Giovanni Tedesco (1395-99), foliage with naked putti, foreshadowing the Renaissance spirit; in the fourth, the Madonna between two angels. — The corresponding W. Door was executed by Niccolò d'Arrese, 1415. The admirable bas-relief of the Madonna with the girls, over the door, is ascribed to *Donatello* (1414). On the adjoining pillars are two figures by Donatello (early works, 1408 and 1409), who executed also the two prophets' heads in the pediments (1422). The mosaic is by Domenico and Davide Ghirlandajo (1495).

The interior, though somewhat bare and dark, is very impressive owing to its grand dimensions. The gallery detracts from the effect of the apses. The choir is appropriately placed under the dome.

On the entrance-wall, beside the main entrance, is a marble statue of Pope Boniface VIII., erroneously attributed to Andrea Pisano, preserved from the old façade; above, two equestrian portraits (in grisaille) on mural tombs: to the right, John Hawkwood (d. 1394), an English soldier-of-fortune who served the Republic in 1392 ('the first real general of modern times', according to Hallam), by Paolo Uccello (1436), to the left, the condottiere Niccolò de Tolentino (d. 1432), by Andrea del Castagno (1436). Over the principal portal Coronation of the Virgin in mosaic, by Gaddo Gaddi; at the sides, frescoes (angels) by Santi di Tito, restored. — The designs for the stained glass in the three windows were drawn by *Leo. Ghiberti*; the design of the coloured mosaic pavement is attributed to *Donato d'Agostino* and *Francesco da Sangallo*.

**Inner Aisle.** Monument of Filippo Brunelleschi (d. 1446), with his portrait in marble by Sassetta (p. 451). Statue of Joshua, by Ghiberti; in the left of the altar. Bust of Giotto by Donatello de' Medici (1400), with a fine inscription by Angelo Poliziano, (1) on the pillar a fine relief sculpture for holy water of the 15th century (2) over the door. Monument of General Pietro Pasqua (d. 1851) by Agnolo Gaddi and Paolo (1855); further on statue of Isidoro by Ghiberti. Bust of the learned Hamilton Piccini (d. 1808) by A. Perugino (1812). Adjacent over the door the monument of Antonio Orio, Bishop of Florence (d. 1495), by Tito di Campane of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew a statue by Francesco di' Rossa opposite to St. St. James the Elder by Jacopo Sansovino (1611).

**Inner Aisle on the Octagon.** (1) St. Philip. (2) St. James the Younger, by Giovanni dell'Opera. Each of the four side chapels is adorned with two medallions painted at Florence by Piero di Lorenzo (1457). The stained glass windows are from designs by A. Gaddi. — Over the door of the S. Sacristy (Sagrestia Nuova), a relief (sculpture) by Luca della Robbia (1446) within two figures by the same. In this sacristy Lorenzo de' Medici sought refuge in 1498, on the outbreak of the conspiracy of the Pazzi (p. 44), to which his brother Giuliano fell a victim while attending mass in the choir.

In the N part of the Nave (Preliminary di San Ruffa), by the choir, statues of (1) St. John, by Donatello de' Medici, and (2) St. Peter by Sandro Bontaloni. The dark chapel contains the vestry of the Brunelleschi, executed for the facade of the church in 1403-16. A side for Chapel St. John, by Sandro di Sandro. 2nd Chapel St. John, by Donatello, an early work. In the chapel on the S. St. Matthew by Ghiberti St. Mark by Sandro di Sandro. Below the altar of the chapel of St. Bonaventura (in the middle) is a 'Reliquary' containing the remains of the saint, in bronze, by Lorenzo Ghiberti (1440). The stained glass windows are also from designs by Ghiberti. Behind the altar, the Last Supper on a golden ground, by Giovanni Baldoni.

The original Choir occupies the space beneath the dome. Its marble screen, designed by Giuliano di Sandro d'Agnolo, and adorned with two reliefs of the apostles by Bontaloni with the initials B. S. and date 1456; and his pupil Giovanni dell'Opera were erected to replace the original wooden screens of Ghiberti. Behind the high altar an unfinished group (Fresco) by Michelangelo (late work). — The paintings in the original choir began in 1373 by Vasari, and continued by Federico Barocci (prophets etc.), diminish its impressive effect. The windows in the drum of the dome were executed by Bernardo di Rossa from designs by Ghiberti (Presentation in the Temple), Donatello (Coronation of the Virgin), and Paolo Uccello (Adoration of the Magi).

The bronze "Door of the S. Sacristy (Sagrestia Nuova) originally executed by Donatello was executed by Luca della Robbia aided by Piero di Bartolomeo and Michelangelo (1465-8). In the central panels are Brunelleschi, fathers of the church are surrounded by small portrait heads. Above it, a bas relief in terracotta (Resurrection) by Luca della Robbia (1465). The terracotta work and frieze of children on the capitals in this sacristy were executed from designs by Giuliano and Donatello de' Medici.

**Last Aisle on the Octagon.** Statues of St. Andrew and St. Thomas by Andrea Perugino (1517) and Tito di' Rossa. In the chapel (fresco) by Piero di Lorenzo. The ten stained glass windows are executed to Leo Strozzi. In the centre of the tribune is a round marble slab covered with golden plates, placed here in the year 1511 for the purpose of making solar observations through a corresponding aperture in the dome. In 1708 P. Leonardo Bruni offered a graduated dial to order to assist of more accurate observations, as an inscription on one of the pillars records.

**Last Aisle.** By the side door is a portrait of Dante, with a view of Florence and scene from the Divine Comedy painted on wood by Francesco di Michelino in 1416 by command of the republic. Statue of David by Ghiberti (1446). Bust of Antonio Squarlatini (p. 451) by Donatello de' Medici. Tito di' Rossa, with the design for the cathedral, a medallion in high relief by Leo Barattini (1516). Statue of Poggio Bracciolini



celini (?), secretary of state, by Donatello, admirably individualised. Bust of the architect De Fazio (d. 1380, p. 453). On the first pillar, St. Zanobius, a picture of the school of Orsagna.

The *Atrium* or *van Dom* (p. 452) is very interesting, both for the sake of obtaining an idea of its construction, and for the 'View' (more extensive than from the Campanile, see below). Entrance by a small door in the left aisle (open 7-12 in summer, 9-12 in winter, adm. 50c.); easy ascent of 488 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 57 steps more to the cross on the summit.

The 'Campanile' (Pl. F, 4), or bell-tower, begun by Giotto in 1334-36, carried on after his death by Andrea Pisano and Franc. Talenti, and completed in 1387, a square structure 292 ft. in height, is regarded as one of the finest existing works of the kind. It consists of four stories, richly decorated with coloured marble. The windows, which increase in size with the different stories, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are four statues, the first three of which are by Donatello, viz. John the Baptist (1416; little inferior to the St. George, p. 473), 'David' (?), the celebrated 'Zuccone' or bald-head, and 'Jeremiah'. The fourth (Obadiah) is by his assistant Rosso (1420). On the E. side are Habakkuk and Abraham's Offering, by Donatello (the latter, 1421, partly by Rosso), and two patriarchs (Moses and Joshua) by Rosso (1421, the former partly by Donatello). On the N. and S. are sibyls and prophets. Below these figures, on the sides of the tower, are 'Bas-reliefs'; those on the W., S., and E. sides by Andrea Pisano (from alleged designs by Giotto) and those on the N. by Luca della Robbia (1437): the Seven Cardinal Virtues, the Seven Works of Mercy, the Seven Beattitudes, and the Seven Sacraments. In the lower series is represented the development of mankind from the Creation to the climax of Greek science (among the best are the Creation of Eve, Adam and Eve at work, Dwellers in tents, Astronomer, Rider, Weaving, Navigation, Agriculture), while the liberal arts are represented by figures of Phidias, Apelles, Donatus, Orpheus, Plato, Aristotle, Ptolemy, Euclid, and a musician.

'The characteristics of Power and Beauty occur more or less in different buildings, some in one and some in another. But all together, and all in their highest possible relative degrees, they exist, so far as I know, only in one building in the world, the Campanile of Giotto'. — Ruskin's *Seven Leaps of Architecture*.

The campanile is ascended by a good staircase of 414 steps (the  $\frac{1}{2}$  ft.). Beautiful View from the top, embracing the city, the valley in which it lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the piers on which, according to Giotto's plan, it was proposed to raise a spire of 100 ft.

On the S. side of the cathedral is the Canonry (*Palazzo dei Canonici*; Pl. F, 4), erected in 1827 by Gaetano Baccani, at the portal are statues of Arnolfo di Cambio and Filippo Brunelleschi, both by Luigi Pampaloni (1830). — Into the wall of one of the following houses (No. 20) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings. —

Farther on, at the corner of the Via dell' Orivolo (p. 456), is the Palazzo Riccardi, formerly Guadagni (Pl. F, 4, 5).

Opposite the choir of the cathedral is situated the *Opera del Duomo* (Pl. F, 4; No. 24, entrance to the left in the court). Here was opened in 1891 the \*Cathedral Museum, or *Museo di Santa Maria del Fiore*, containing chiefly works of art from the cathedral and the baptistery (adm., see p. 437). Lists of the works of art are supplied for the use of visitors. Catalogue (1891) 1½ fr.

**GROUND FLOOR.** In the vestibule, a bust of Brunelleschi, after his death-mask, by his pupil Buggiano. Above the door (left), God the Father between two angels, a fine coloured relief from the studio of Luca della Robbia (ca 1450). — The hall contains numerous architectural fragments; also, 40. Figure of the Madonna, by a master of the *Floren School* (13th cent.), 51. (by the staircase), Etruscan relief. — On the staircase are reliefs from the choir-screen of the cathedral, by Baccio Bandinelli and Giovanni dell'Opera.

**FIRST FLOOR.** In the large hall, on the end-walls (71 to the right, and 72 to the left), are the \**SINOERO GALLERIE (Cantorie)* from the cathedral, with the celebrated reliefs of children by Luca della Robbia (1481-38) and Donatello (1433-38), taken down in 1668 and put together again, with additions, in 1890 by Luigi del Moro. The naive charm of childhood has probably never been better expressed than in the ten clearly and beautifully arranged \*Groups of singing and dancing boys and girls by Luca della Robbia, which are equally attractive for their truth and naturalness and for their grace of movement and form. The four \*Reliefs of dancing Genii by Donatello are full of vigour and expression, but meant to be seen from a distance. In their exuberant vigour, they present a very significant specimen of the master's work. — Also on the right end-wall: 108. Intarsia Tablet, representing St. Zenobius between two deacons, by *Giuliano da Majano*. — On the left side-wall, *De Fabris* Model for the façade of the Cathedral; 77. Relief of the Madonna, by *Agostino di Duccio*. On the back-wall are two frames (87, 88) with elegant Byzantine miniatures in wax mosaic (11th cent.). — On the right side-wall: 92, 93. St. Reparata and Christ, marble statuettes by Andrea Pisano; 94. Madonna, a relief by Portigiani; 95, 96. Annunciation, group by Niccolò d'Arczzo. — \*97. Massive Silver Altar from the Baptistery, with twelve reliefs from the history of John the Baptist. The front was executed in 1366-1402 by Bello Geri, Leonardo di Ser Giovanni, and others, while the statue of the Baptist was added by Michelozzo in 1451. The four side-reliefs, including the fine Birth of John, by Ant. Pollajuolo, and his \*Death, by Verrocchio, date from 1477-80. On this altar, 98. Silver Cross by A. Pollajuolo and Bello di Prato. *Battì* (1457-59). Farther on, \*105, 106. Two side-reliefs from Luca della Robbia's cantoria (see above); 100, 101 Woven altar-hanging and chasuble, Venetian works of the 16th century.

The Last Room contains models for the dome of the Cathedral, including *Brunelleschi's* model for the lantern (184). 167. Plaster cast of the reliquary of St. Zenobius (p. 456). On the back-wall, 131. Drawing (16th cent.) of the original façade of the Cathedral, destroyed in 1686 (comp. p. 452); 128-130, 132-135. Models for the façade of the Cathedral, all from the end of the 16th or beginning of the 17th cent.; numerous modern designs for the façade.

From the Piazza del Duomo the *Via del Proconsolo* leads to the Museo Nazionale in the Bargello (p. 472), the *Via dei Servi* to the Santissima Annunziata (p. 482) and the Archaeological Museum (p. 484), the *Via Riccardi* to the Accademia di Belle Arti (p. 492) and San Marco (p. 491), the *Via de' Martelli* to the Pal. Rucellai (p. 489), the *Borgo San Lorenzo* to S. Lorenzo (p. 493), the *Via de' Cerretani* to Santa Maria Novella (p. 502), and, finally, the *Via dell' Arcivescovado* to the Piazza Vittorio Emanuele (p. 504).

In the *Via dell' Orto* (p. 454) is the handsome *Benca d'Italia* (Pl. F, 5), by Ant. Cipolla (1865).

The *Via Folco Portinari*, diverging to the left, opposite the bank, leads to the Piazza Santa Maria Nuova (Pl. G, 4, 5), with the large Spedale di Santa Maria Nuova, founded in 1285 by Folco Portinari, the father of Dante's Beatrice, and the church of S. Raimondo, with a portico by *Buontalenti*. Above the door of the church is a terracotta relief of the Coronation of the Virgin, by *Bicci di Lorenzo* (1424). The façade is also embellished with two frescoes by *Bicci di Lorenzo* and *Gherardo*. At the back of the high-altar are a Madonna by *Andrea della Robbia*, and a marble ciborium by *Bern. Rossellino*, with a bronze door by *Lov. Ghiberti* (1450). The famous picture gallery of the hospital became national property in 1897 and has been transferred to the Uffizi (comp. p. 461). — The house opposite the hospital (No. 29) once contained *Lorenzo Ghiberti's* studio.

The Casa di Ricceri (Pl. H, 4), in the *Via della Pergola*, which skirts the E. side of the Spedale Santa Maria Nuova, No. 59, was once occupied by *Benvenuto Cellini* (p. 444).

#### b. The Uffizi Gallery.

At the corner of the Pal. Vecchio (p. 445), next the Arno, lies the large Palazzo degli Uffizi (Pl. E, 6), erected in 1580-74 by *Vasari*, for the municipal government. It now contains the celebrated Picture Gallery (p. 457), the National Library (p. 471), the Central Archives of Tuscany (p. 471), and the Post Office. Beneath is the handsome Portico degli Uffizi, the niches of which were adorned with Marble Statues of celebrated Tuscans in 1842-58. On the side next the Arno is a statue of Cosimo I. by *Giov. da Bologna*, with figures of Justice and Power by *Danti*. Fine view hence over the river to San Miniato (p. 521).

Approaching from the Piazza della Signoria, we enter by the second door to the left under the E. portico, and ascend by a staircase

of 128 steps (lift, 50 c.) to the *Galleria degli Uffizi* (admission, see p. 437). The gallery originated with the Medici collections, to which numerous additions have been made down to the most recent times, and it is now one of the greatest in the world, both in extent and value. Many of the best pictures are often removed from their usual position for the convenience of copyists, but their whereabouts is indicated by a notice on the vacant space. A systematic rearrangement is contemplated. The catalogue (in Ital., French, or English; 3 fr.) is somewhat antiquated in many of its attributions. Director, *Signor E. Ridolfi*.

The pictures in the Tribune (p. 461) are the choicest in the gallery, as their position indicates, and are therefore all worthy of careful inspection. These are, however, by no means the only treasures of the collection. Thus the predella and the angels at the sides of *Fra Angelico's* frequently copied winged picture of the Madonna and angels (No. 17, p. 466) are more interesting than the principal picture itself. Among the other *FLORENTINE* works of the 15th cent. we may first mention *Fra Filippo Lippi's* Madonna with angels (1507; p. 464), and four works of *Sandro Botticelli*: a round picture of the Madonna (1267 bis; p. 464), the Adoration of the Magi (1266, p. 468), so much extolled by Vasari, and, as specimens of other subjects, his Birth of Venus (39, p. 468), and his Calumny after Apelles (1182, p. 464). *Filippino Lippi's* Madonna and saints (1268, p. 464) attracts attention by its size and clear colouring, and his Adoration of the Magi (1267; p. 464), with its numerous figures, is interesting on account of the portraits it contains. One of the best of the early masters was *Domenico Ghirlandajo*, whose beautiful round picture of the Adoration of the Magi (1295; p. 465), and the Madonna with saints (1297; p. 468), are remarkable for the excellence of the composition and the harmony of colouring. The full importance of this master, who excelled in narrative painting, can only be perceived, however, in the domain of fresco-painting (pp. 502, 506, 507). The mythological works of *Piero di Cosimo* (1312; p. 464, etc.) betray a taste for fantastic subjects, from which *Leon. da Vinci* himself was not entirely free. *Pietro Perugino*, Raphael's teacher, is here well represented only by his brilliant portraits (1217, p. 463). The portrait of Raphael by himself (288, p. 458) is genuine, though disfigured by retouching. Other paintings by this master form the chief gems of the Tribune (p. 462). A very effective picture, notwithstanding its unfinished condition, is *Leon. da Vinci's* rich composition of the Adoration of the Magi (1252, p. 464). Another very important work, though unfinished, is *Fra Bartolomeo's* Madonna enthroned (1265, p. 464), with its masterly grouping. The Visitation of Mary (1259, p. 464), by *Mariotto Albertinelli*, an assistant of *Fra Bartolomeo*, and *Sodoma's* St. Sebastian (1279, p. 461) also rank among the finest creations of Italian art. — Among the works of the other Italian Schools the most notable are *Montagna's*

Madonna among the rocks (1025; p. 466), and among the numerous Venetian pictures *Giovanni Bellini's* Madonna by the lake (631; p. 467), *Titian's* Flora (626; p. 467), two works by *Giorgione* (821, 630; p. 468), and a number of portraits.

The collection is also rich in works of northern origin, the better of which, in spite of the proximity of the more studied Italian pictures, maintain their peculiar charm, owing to their depth of colouring and their unsophisticated realism. Among the works of the **EARLY FLEMISH SCHOOL**, an Adoration of the Child, the chief work of the rare master *Hugo van der Goe* (48-60; p. 461), and a small Madonna by *Memling* (703, p. 466) are specially attractive. Among the principal **GERMAN** masters, *Dürer*, whose works were highly prized in Italy and much followed by Italian painters even before his death, is represented by an Adoration of the Magi (in the Tribune, p. 463), a portrait of his father (768, p. 466), two heads of Apostles (768, 777; p. 466), and an unattractive Madonna (861; p. 466). *Holbein's* portrait of Richard Southwell, dating from 1537 (765, p. 465), is an admirable work. The **NETHERLANDS** Schools of the 17th cent. are also represented by several excellent works. Among those by *Rubens* are the portrait of his first wife (in the Tribune, p. 462), a small sketch of the Graces (842; p. 466), his own portrait (228, p. 469), and two pictures of scenes from the life of Henri IV (140, 147; p. 469). The best of *Rembrandt's* works preserved here are the two portraits of himself (451, 452; p. 469). The Dutch genre-painters (p. 465) have also enriched the gallery with several important and well-preserved works, such as *Ger. Dou's* Cake-woman (928), *G. Metsu's* Lute-player (918) and the Huntsman (972), and *Jan Steen's* Family feast (977). Among the portraits of the painters (see below) those by the Netherlands masters also occupy a high rank.

**FIRST LANDING** of the staircase. To the right, Bust of Horonice with an oak-wreath. — **SECOND LANDING.** To the right (beside the cloak-room), two good portrait-heads. — To the left are the —

**FOUR ROOMS OF THE PAINTERS**, with portraits of masters by themselves. We pass straight through these to the end, to begin with Room I.

**Room I.** Italian Masters (15-17th cent.). Rear-wall: 202. *Sodoma* (not his own portrait?); 291 *Vasari*; 286. *Filippino Lippi* (in fresco); \*283. *Raphael* (retouched); 288. *Stivile Romano*; 262. *Leonardo da Vinci* (copy of the red chalk drawing at Turin, p. 29); 280. *Michael Angelo* (not by himself); 178. *Andrea del Sarto*; 254. *School of Gio. Bellini*, Unknown portrait (signature forged); 281, 281 bis. *Titian*. — 378. *Jac. Tintoretto*; 286. *Paulo Veronese*; 263. *Cris. Allori*; 209. *Al. Allori*. — 397. *Loe. Carracci*; 408. *Guido Reni*; 374. *Ann. Carracci*; 388. *Paragiamino*; 316. *Guar. G.* — To the right, Statue of *Card. Leopoldo de' Medici* (1617-75), founder of this collection.

**Room II.** German, Dutch, French, Spanish, and other Masters (15-18th cent.). 434. *Albrecht Dürer*, copy of the original (1498) in Madrid; \*282. *Hans Holbein the Younger* (completed by another hand; injured); 307. *Master of the Death of the Virgin* (not his own portrait); 224. *Lucas Cranach* (1550); 436. *Georg Fries*, Portrait of a young man (1504); \*228. *Van Dyck*;

233. Rubens (ca. 1615); 234. *San Jacopo*; \*415. *Fr. Pourbus the Elder* (1601); 405. *Elshemmer*. — 449. *Gerard Dow*; 452. *Mr Anthony More* (1609); \*451. *Rembrandt* (as an old man; ca. 1635); 452. *Rembrandt* (ca. 1635); 405. *B van der Helst*; 473. *Pis. de Lappetiere*, 217, 218. *Volpessus* (not by himself); 676. *H. Sigaud*, 465. *Charles Le Brun*. — On an altar, \*228. *Rotone* (ca. 1625). Room III. English, German, Italian, and other Masters (17-18th cent.). 555. *Liotard* (1744); \*540. *Reynolds*; 448. *Soffany* (d. 1795); 471. *Angelica Kaufmann*, 556. *Raphael Brugs*. — 702. *Carlo Dolci*, 554. *Pompeo Batoni*. — 270. *Luca Giordano*; 709. *Salvator Rosa*.

Room IV. Modern Masters (19th cent.). 515. *Overbeck*; 772. *Alma Tadema*; 552. *Van Gogh*; \*415. *Anders Zorn*; 605. *Kroyer*, 720. *Chr. Bisschop*. — 726. *Don Morini*, 578. *Canova*; 578. *Frang. Hayes*; 708. *Giov. Boldini*. — \*455. *Watts*; 553. *Milnes*, 715. *Orchardson*, 600. *Lalton*, \*501. *Ingres*; 602. *Corot*; 559. *Paul de Chassan*; 715. *Famille-Latour*.

**TERRESTRE LANDING.** Modern bronze statues of Mars and Silenus (the latter a copy of an antique original); portrait-heads (to the left, Demosthenes).

**FIRST VESTIBULE (Primo Vestibolo).** Four pieces of tapestry and twelve busts of members of the Medici family.

**SECOND VESTIBULE (Secondo Vestibolo).** Ancient Sculptures: to the left, 23. Statue of Augustus, portrait-busts of the Roman imperial period, pillar with trophies in relief, 20. Statue of Apollo. To the right, 21. Statue of Hadrian; portrait-busts, pillar with the head of the deity of a town; 22. Statue of Trajan. In the middle, two Molossian Dogs, a Horse, and a \*Wild Boar. — The

**E CORRIDOR (Primo Corridore)**, 178 yds. in length, adorned with charming grotesque paintings by Bernardino Poccetti (1581), contains antique marble sculptures besides numerous paintings, which are, however, to be replaced by tapestries. We turn to the right from the entrance.

**ANCIENT SCULPTURES.** In the middle, 35. Hercules slaying Nessus (almost entirely modern); in the left corner, admirable Roman portrait-head; by the window, 43. Julius Caesar (?); opposite, 39. Sarcophagus with representations from the life of a Roman (from which Raphael borrowed the sacrificial scene for his tapestry of St Paul and Barnabas at Lystra); to the right, 37. So-called Pompey. On the left, beyond the entrance, \*46. Marcus Agrippa; 52. Athlete, copy of the Doryphoros of Polykleitos; \*69. Athlete, after an Attic original of the beginning of the 4th cent. (wrongly restored); to the right, 66. Satyr; to the left, 70. Athlete, a replica of the Doryphoros of Polykleitos; to the right, 74. Hure (head and extremities restored in the early-Renaissance period); 79. Julia (?), daughter of Titus; to the left, \*92. Ariadne; to the right, 81. Persephone (restored as Ureia); to the left, 80. Vitellius (modern); 85. Vespasian; 93. Hercules (after Lysippos); to the right, 100. Vastai Virgin; to the left, 121. Apollo (head from some other figure).

**PICTURES.** 8. *School of Giotto* (perhaps Taddeo Gaddi?), Christ on the Mt. of Olives; 14. *School of Orcagna*, John the Baptist enthroned above Pride, Avarice, and Vanity; *Piero Lorenzetti* (14th cent.), 15. Madonna and angels, 16. Hermit in the Theban desert; 25. *Matteo Martini and Lippo Memmi*, Annunciation with lateral pictures (26. Santa Julia, 27. Saint Ananias), 1395; \*27. *School of Giotto*, Pieta; 28. *Agnolo Gaddi*, Annunciation; 30. *Lor. Meanes*, Adoration of the Magi; 62. *Paolo Uccello*, Cavalry battle (injured; 1430); 60. *Alonso Baldovini*, Madonna and saints; 68. *Cosimo Rosselli*, Coronation of the Virgin (early work), 69-73. *Piero Pollaiuolo*, Hope, Justice, Temperance, Faith, Charity; *Luca Signorelli*, 3415. Allegory of fertility, 74. Madonna and Child, in the background nude shepherds; 81. *Piero di Cosimo*, Conception of the Virgin and 9 saints. [The drawings exhibited in four

on the window-wall here and in the W. Corridor form a continuation of the collections in the three Rooms of the Drawings, p. 471.]

*Entrance*

SOUTH CONNECTING CORRIDOR (*Secondo Corridore*), with similar decorations and contents. Fine view of the Arno, San Miniato, and the Ponte Vecchio.

Arriviamo: in the middle, 38. Seated figure of a Roman lady; to the left, 133. Thorn-extractor (head restored); to the right, 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigenia (inscriptions modern); 142. Youthful Minerva; 145. Venus stooping in the bath; in the middle, 150. Figure similar to No. 38, but with modern head.

Water Conduit (*Tesco Corridore*), of the same length as that on the E., and destined like it for tapestries. Some of the masterpieces of the collection are often brought to this corridor for copying, and placed on easels along the window-wall.

Arriva Sculpture to the left, 150. Statue of Marsyas, in red marble, said to have been restored by Donatello; to the right, 155. Marsyas, in white marble; 162. Heroid; to the right, 169. Discobolus, after Myron, wrongly restored; to the left, 169. Caracalla; 204. *Meenapilus* (copy of a work of the end of the 5th cent.); 209. God of healing, from a group (after an important work of the middle of the 5th cent.); to the right, 209. Bacchus and a satyr (the torso of the god only is antique, the restorations are by *Michel Angelo*); to the left, 209. Ceres in mourning raiment; in front, altar of the *Larus* of Augustus (Rome). At the end of the corridor, 209. Altered copy of the *Laocoon*, by *Scote Sandrino*. Adjacent, to the left, 209. Head of Zeus; to the right, 210. Head of a Triton.

We now return to the E. corridor. The side-door immediately before the entrance leads to the New Rooms with works of the *Tuscan School*, which, however, are not yet open to the public. — The door nearer the S. end of the corridor admits to —

Tuscan New Rooms, containing temporarily the collections removed from the *Spedale Santa Maria Nuova* (p. 456).

Room I. Paintings. Entrance-wall 64 *Fra Angelico da Fiesole*, Madonna enthroned, with angels; \*23. *S. Botticelli*, Holy Family, with angels (early work). — \*48-50. *Hugo van der Goes*, Adoration of the Child, with shepherds (admirable popular types) and angels; on the wings, the family of the donor, Tommaso Portinari, agent of the Medici in Bruges, and their patron-saints. — \*21. *Andr. del Castagno*, Crucifixion, from Santa Maria degli Angeli (early work); 72. *Raffaellino del Garbo*, Madonna with saints and donors; 72. *M. Albertinelli*, Annunciation. — 71 *Fra Bartolomeo* and *Albertinelli*, Fresco of the Last Judgment, an early work, 1493-99 (damaged; the adjoining copy shows the details). — To the left is —

Room II. To the left: 63. *Giov. Ant. Sogliani*, Assumption. In the middle *Florentine School* (end of 15th cent.), Crucifixion (fresco). — Behind R. I. is —

Room III, containing the sculptures of the collection, which are to be removed to the Bargello (p. 472). C. *Luca della Robbia*, Relief of the Madonna, \*F *And. Verrocchio*, Terracotta relief of the Madonna; *Florentine School* (15th cent.), Terracotta bust of a nun. Here also are several chests. In the centre are choir-books with beautiful miniatures (including two by *Gherardo Fiorentino*).

The next door leads from the E. corridor into the Old Rooms of the *Tuscan School* (p. 463), and the following door admits to the octagonal —

\*Tuscan, containing a magnificent collection of masterpieces



of ancient sculpture and modern painting. The hall was constructed by *Bernardo Buontalenti*; the decorations are by *Bernardino Poccetti*. In the centre are placed five celebrated marble sculptures: \**Satyr* playing on the cymbal and pressing the *scabellum* or *krupacion* with his foot; the admirable head and the arms were restored by *Michael Angelo* (?). \**Group of the Wrestlers*; the heads, which resemble those of the Children of *Niobe*, do not belong to the figures, and the greater part of the legs and arms is modern; the right arm of the victor is erroneously restored. \**Medici Venus*, found at Rome in the 16th cent., and brought to Florence in 1680; the affectedly held fingers and the inscription on the base are modern. The \**Grinder*, a *Scythian* whetting his knife to slay *Mezuzas*, found at Rome in the 16th cent. (from the same group as the *Mezuzas*, No. 156, mentioned on p. 481). The \**Apollino*, or young *Apollo* (freely restored).

**PAINTINGS.** To the right of the entrance: \*\*1129. *Raphael*, *Madonna and Child with the goldfinch* ('*cardellino*'), painted in Florence about 1507, placed together again after a fire in 1548.

The '*Madonna del Cardellino*', the '*Madonna al Verde*' at Vienna, and '*La bella Jardiniera*' in the Louvre form a group nearly allied in point of conception. To the earlier and simpler representations of the *Madonna*, in which *Mary* and her Son alone appear, the child *John* the Baptist has been added. This not only admits of the delineation of additional features of child-life, but also makes possible the construction of a regularly-arranged group. The two children, standing at the feet of the *Madonna*, form a broad base for the composition, which laps upwards easily and naturally to the head of the *Virgin*. This arrangement first found expression within the realm of sculpture, whence it was eagerly adopted by the Florentine painters. — *Springer*.

1127. *Raphael*, *The young St. John* (executed by pupils); 1125. *Franciabigio*, *Madonna del Pozzo*, so called from the well in the background; above, *Fra Bartolomeo*, 1130. *Job*, 1126. *Isalah*; \*1123. *Sebastiano del Piombo*, *Portrait*, here called the *Fornarina* (comp. p. 511), dated 1512; \*1120. *Raphael* (?), *Female portrait*, formerly called *Maddalena Doni*, retouched; \*197. *Rubens*, *Isabella Brandt*, his first wife; \*287. *Perugino*, *Francesco delle Opere* (1494).

\*1117. *Titian*, *Venus of Urbino* (probably the *Duchess Eleonora*; p. 467), painted for *Francesco della Rovere*, Duke of Urbino, about 1587.

'Not after the model of a *Phryne*, nor yet with the thought of realizing anything more sublime than woman in her fairest aspect, did *Titian* conceive this picture. Nature as he presents it here is young and lovely, not transfigured into ineffable noblesse, but conscious and triumphant without loss of modesty'. — *C. & C.*

3458 *Seb. del Piombo*, *Portrait of a nobleman* ('*l'uomo ammalato*'), 1514 (damaged).

\*\*1131. *Raphael*, *Pope Julius II.*, the original (about 1512; replica in the *Pitti Palace*, p. 515).

'This striking figure, with the arms resting lightly on the chair, the deep-set eyes directed with keen scrutiny on the beholder, the compressed

figs, the large nose, and the long white beard descending to the breast, vividly recalls the descriptions of this powerful pope, left us by his contemporaries. — *Springer*.

\*1139. *Michael Angelo*, Holy Family, an early work, painted on the commission of Angelo Doni, the only easel-work of the master in Italy, painted in tempera between 1501 and 1505.

The Madonna, a large-framed woman, kneels on the ground and leans to one side, as she hands the infant over her shoulder to her husband, who stands behind and finishes off the group. In the hollow way of the middle distance walks the sturdy-tittle John the Baptist, who looks merrily back at the domestic scene. Naked figures, which have no apparent connection with the subject of the picture, enliven the background, in obedience to the custom of the 15th cent., when the artist was expected to show his skill in perspective or his mastery of the nude on every opportunity. — *Springer*.

1172. *Perugino*, Madonna, with John the Baptist and St. Sebastian (1493); 1115. *Van Dyck*, Jean de Montfort; \*154, 159. *Ang. Bronzino*, Bart. Panciatichi and his wife; \*1109. *Domenichino*, Portrait of Cardinal Agnucchia; above, 1108. *Titian*, Venus and Cupid; 1104. *Spagnoletto*, St. Jerome. — \*1116. *Titian*, Portrait of Boccadellii, papal uncle in Venice (1552).

'A magnificent likeness, in which the true grain of what may be called Churchman's flesh is reproduced in a form both clear and fair but with the slight tendency to droop which is characteristic to priests' — *C. & C.*

\*1141. *A. Dürer*, Adoration of the Magi (1504), one of the first important easel-paintings by this master, carefully and minutely finished, and in good preservation.

Both the aerial and the linear perspective are faulty, but the technical handling is as perfect as in Dürer's latest and finest works. The treatment and the colouring are both in the characteristic style of the northern school of painting. The colours are fluent but sharply defined, laid on at first a tempera and then glazed with oil-pigments. The tone is extraordinarily lively and clear. — This gem of German art was formerly in the imperial gallery at Vienna, whence it came to Florence by exchange in the 18th century — *Flauning's 'Dürer'*.

\*1118. *Correggio*, Rest on the Flight into Egypt, an early work of the master's Ferrara period; \*1134. *Correggio*, Madonna worshipping the Child, with a beautiful landscape background, above, *L. Cranach*, 1142. *Adam*, 1188. *Eve*, 1135. *Bern. Luini*, The daughter of Herodias; 1128. *Van Dyck*, Equestrian portrait of Charles V.; 1136. *P. Veronese*, Holy Family, with St. Catharina.

The door to the left leads from the Tribuna to the three rooms of the —

TUSCAN SCHOOL. I. SALOON. To the right, 1175. *Santi di Tito*, Portrait; 9435. *Style of Andrea del Sarto*, Portrait; 1155. *Ang. Bronzino*, Portrait of a boy, 1154. *S. Botticelli* (?), Portrait of a medalist; 1179. *Candro Botticelli*, St. Augustine; 1161. *Fra Bartolomeo*, Nativity and Presentation in the Temple, on the reverse the Annunciation, in grisaille, \*1217. *Pietro Perugino*, Portrait; 3450. *Piero della Francesca* (?), Portrait (damaged); 1167. *Masaccio* (?), Portrait (fresco); *S. Botticelli*, 1156. *Judith*, 1158. *Death of Hol-*

forces. — *Opposita, Lor. di Oredi*, 1168. Portrait of his master Andrea Verrocchio, 94. Portrait; 90. *Piero Pollajuolo*, Portrait of Galeazzo Maria Sforza (p. 111; damaged), \*1182. *Sandro Botticelli*, Calumny, from the description by Lucian of a picture of Apelles, *Fra Angelico*, 1178. *Sposalizio*, 1184. Death of the Virgin, 1102. Birth of John the Baptist; 1153. *Ant. Pollajuolo*, Contests of Hercules with Anteus and the Larnæan hydra, 1183. *Ang. Bronzino*, Portrait of Bianca Cappello (p. 508); 1180 *Cris. Allori*, Judith; 1172. *Cigoli*, St. Francis, 1198. *Pontorno*, Birth of John the Baptist. — 1206. *Girol. Genga*, Martyrdom of St. Sebastian; 1312. *Piero di Cosimo*, Perseus delivering Andromeda (showing Leon. da Vinci's influence). — 1148. *Pontorno*, Leda.

II. *SALOON*. To the left, \*1202. *Leonardo da Vinci*, Adoration of the Magi (probably begun about 1495 for the monks of San Donato at Scopeto, but never finished); \*1279. *Sodoma*, St. Sebastian, on the reverse a Madonna with SS. Rochus and Sigismund (the picture was originally the banner of the Sienese brotherhood of St. Sebastian); \*1259. *Mariotto Albertinelli*, Visitation, with predella: Annunciation, Adoration of the Child, and Presentation in the Temple (1505); *Ridolfo Ghirlandajo*, 1276. St. Zenobius, Bishop of Florence, resuscitating a dead child, 1277. Transference of the remains of St. Zenobius to the cathedral; 1254. *Andrea del Sarto*, St. James and two children in cowls of the brotherhood of St. James (injured); 1271. *Ang. Bronzino*, Christ in Hades, \*1112. *A. del Sarto*, Madonna with SS. John the Evangelist and Francis (1517), a masterpiece of fusion and transparent gaiety of colour (C. & O.); *Pontorno*, 1267. Portrait of Cosimo the Elder ('pater patriæ'), after a 15th cent. painting, 1270. Duke Cosimo I. de' Medici; \*1266. *Bronzino*, Sculptor; \*1265. *Fra Bartolomeo*, Madonna and Child, with St. Anna praying to the Trinity, and the tutelary saints of Florence near the throne (this picture, painted for the council-hall of the republic, was unfinished at the artist's death in 1517). — *Filippino Lippi*, 1268. Madonna enthroned with four saints (1485), 1257. Adoration of the Magi, with portrait of Pier Francesco de' Medici (as the astronomer on the left; 1496); 1280bis. *Cosimo Rosselli*, Madonna with SS. Peter and James. — On ovals: 3452. *Lor. di Oredi*, Venus; 3496. *Botticelli*, Adoration of the Magi, a late work (executed in grisaille; coloured in the 17th cent.).

III. *SALOON*. To the right, *Lor. di Oredi*, 1160. Annunciation, 1287. Holy Family; \*1307. *Fra Filippo Lippi*, Madonna and Child with two angels; 1291. *Luca Signorelli*, Holy Family, a fine example of the 'grave, unadorned, and manly style of this painter, showing in the most admirable manner his Leonardo-like mastery of chiaroscuro'. — 1306. *Piero Pollajuolo*, Prudence; *Sandro Botticelli*, 1286. Madonna with angels, 1316. Annunciation (school-piece), \*1267bis. Madonna with angels, the heads of great charm;

1299. Strength. — 1298. *Luca Signorelli*, Predella, with the Annunciation, Nativity, and Adoration of the Magi.

\*1300. *Piero della Francesca*, Portraits of Federigo da Montefeltro, Duke of Urbino (d. 1482), and his Duchess, Battista Sforza (on the back triumphal processions in a landscape).

'Neither (of the portraits) are agreeable types, but nothing can exceed the Leonardesque precision of the drawing or the softness and fusion of the impasto'. — C. & C.

1301. *Piero Pollajuolo*, SS. Eustace, James, and Vincent (1470), \*1288 *Leonardo da Vinci* (?), Annunciation, perhaps an early work, painted about 1472 in the studio of Verrocchio; above, \*1295. *Dom. Ghirlandajo*, Adoration of the Magi (1487). On an easel, \*1200. *Fra Angelico*, Coronation of the Virgin. — We retrace our steps, pass through the Tribuna, and enter the —

Room of VARIOUS ITALIAN MASTERS ('Maestri diversi Italiani'). On the left: 1057. *Fr. Albani*, Rape of Europa; *Lo. Masolino*, 1080 Nativity, 995 Massacre of the Innocents, 1082. Holy Family; 1149. *Allori*, Mary Magdalen; 1021 *Paolo Veronese*, St. Agnes kneeling, with two angels (sketch); above, 1081 *Caravaggio*, Medusa. — 1064. *Canaletto* (*Ant. Canale*), Palace of the Doges at Venice; \*1025. *Manisegna*, Madonna in a rocky landscape, the background of delicate execution; \*1002. *Correggio* (youthful work of his Ferrara period), Madonna and Child, with angelic musicians; 3417. *Bottruffio*, Youth crowned with laurel, in a rocky landscape by night, 1006 *Parmigianino*, Holy Family; 1044. *Fr. Albani*, Dancing genti; on the other side of the door, 1095. *Marco Palmesano*, Crucifixion.

DUTCH SCHOOL. On the right, 922. Copy of *Rembrandt's* Holy Family (the famous 'Carpenter's Family' in the Louvre); 926. *Gerard Dou*, Pancake-seller — 896. *South German School* (not *Lucas van Leyden*), Ferdinand I. (1524); 981. *F. van Mieris*, The painter and his family (1675); 957, 949 *Nettcher*, Sacrifice to Venus; between them, 963. *Rachel Ruysch*, Fruit, 979. *Hercules Seghers* (not *Rembrandt*), Thunderstorm; \*958. *Gerard Terburg*, Lady drinking; 961. *Rachel Ruysch*, Flowers. — \*977. *Jan Steen*, Family feast; 854. *Frans van Mieris*, The charlatan — 877, 900. *Corn. van Poelenburg*, Landscapes; 882. *Jacob van Ruysdael*, Landscape with cloudy sky; \*972. *Metsu*, Lady and huntsman. — 913. *Poelenburg*, Landscape; \*918. *Metsu*, Lute-player. In the middle, on an easel: 3449. *J. van Huysum*, Flowers.

FLEMISH AND GERMAN SCHOOLS. I. SALOON. To the left, \*765. *Hans Holbein the Younger*, Richard Southwell (1536), with an expression blended of stolidity and slyness, above, 795. *Rogier van der Weyden* (?), Entombment; *Rubens*, 812. Venus and Adonis, the landscape by *J. Brueghel* (studio-piece), 842. The Graces (sketch), 768. *Amberger*, Portrait of C. Gross. — Opposite, 774. *Claude Lorrain*, Seashore, with a villa copied in parts from the

Villa Medici at Rome; *Meninge*, 709, 778. Portrait of a man, with St. Benedict, his patron-saint (1487).

*Dürer*, 768. The Apostle Philip, and 777 (farther on), St. James the Great.

Both pictures were painted in water-colours upon linen in 1518. The heads are of strongly marked individuality, yet it is at the same time evident that they are not merely studies from life, but that a due regard has been paid to the characters to be represented'. — *Flaunoy's 'Dürer'*.

\*786. *Dürer*, Portrait of his father, painted in the artist's 19th year (1490; the clever face and hands are wonderfully lifelike), 851. *Madonna* (studio-piece); 772. *Adam Elsheimer* (not *Pocock*), Landscape, with Hagar comforted by the angel; 798. *Elsheimer*, Landscape, with the triumph of Psyche. — Rear-wall. 846. *Gerard David* (not *Suavia Lambertio*), Descent from the Cross.

II. SALOON, above, a series of good pictures from the lives of SS. Peter and Paul, by *Hans von Kulmbach*, a pupil of *Dürer*. To the right of the entrance, 730. *Herri de Blom (Cloutier)*, Mine. — 744. *Nic. Frument* (the German *Meister Korn*), Triptych with the Raising of Lazarus (1461). — Exit-wall, 758. *Elsheimer*, Landscape, with shepherd playing on the Pan's pipes; 761. *Jam. Brueghel*, Landscape, forming the cover of a green drawing of the Crucifixion relieved with white by *A. Dürer* (1506), with a copy in colours by *J. Brueghel* (1604; opened by the keeper on request); 696. *Hugo van der Goes* (?), *Madonna and saints*; 703. *Meninge*, *Madonna and Child with angels*, a good studio-replica of the original now at Vienna; 706. *Teniers the Younger*, St. Peter weeping; 708. *Gerard David*, Adoration of the Magi. — \*237. *Master of the Death of the Virgin* (not *Quinten Matsys*), Double portrait (1520); 749. *Petrus Christus* (?), Double portrait (within, the Annunciation in grisaille).

FRENCH SCHOOL. To the right, 672. *Grimou*, Youthful pilgrim; 684. *Rigaud*, Portrait of Bossuet; 674. *Largillière*, *Jean Baptiste Rousseau*; 679, 689, *Fabre*, Portraits of the poet *Vittorio Alfieri* and the Countess of Albany (1794), with two autographs by *Alfieri* on the back; 680. *Nic. Poussin*, *Thesens at Trézene*; *N. Pillement*, 681. Harbour, 686. Storm. — 690bis. *Fabre*, *Terroni*, the painter; 696. *Grimou*, Youthful pilgrim; 695. *Phil. de Champagne*, Portrait; 651, 652, 654. *Bourguignon*, Cavalry engagements. Opposite. \*667. *Jehan Clouet*, *Francis I. on horseback*, 668. *Gaspard Poussin*, Landscape; \*671. *Lancret* (not *Watteau*), The flute-player (garden-scene). — Then to the left at the end of the S. corridor is the —

CABINET OF THE GEMS (closed on Sun.), a saloon borne by four columns of oriental alabaster and four of verde antique, with six cabinets containing upwards of 400 gems and precious stones (Florentine workmanship), once the property of the Medici.

The 1st, 3rd, 4th, and 5th cabinets each contain two small columns of Siamese agate and rock crystal. In the 1st cabinet two reliefs in gold

on a ground of jasper, ascribed to *Giov. da Bologna* (more probably by the goldsmith *Michelangelo*); vase of rock-crystal, ascribed to *Benvenuto Cellini*; goblet of onyx, with the name of *Lorenzo il Magnifico*; large vase of lapis lazuli — 2nd Cab. Crystal vase, with cover in enamelled gold, executed for *Diana of Poitiers*, with her cipher and half-moons; relief of *Grand Duke Cosimo II* kneeling before an altar, in Florentine marble (1619) — 4th Cab. below, to the right, *Venus and Cupid*, in porphyry, by *Pietro Maria Bontaldi of Pavia* — 5th Cab. Fantastic vase in jasper, with a *Hercules* in massive gold upon it, by *Massaferr*; small vase of emerald; bas-relief in gold and jewels, representing the *Piazza della Signoria*, by *Gaspard Mola*; vessel in lapis lazuli — 6th Cab. Two reliefs in gold on a ground of jasper, like those in Cab. 1; head of *Tiberius* in turquoise. — In the centre: "Casket of rock-crystal with 26 scenes from the life of *Christ*, executed by *Fabrizio della* of *Vicenza* in 1662 for *Pope Clement VII*."

In the W. Corridor, the first door on the left leads to the —

**VENETIAN SCHOOL.** — I. SALOON. Right: 627. *Dossio Dossi*, Portrait of a warrior; 673. *Giov. Musiano*, Portrait. — 575. *Lor. Lotto*, Holy Family (1534); 579. *School of P. Veronese* (*Batt. Zelotti* according to *Morelli*), Annunciation; 582. *Seb. del Piombo*, Death of *Adonis* (of the master's first Roman period), 583bis. *Carpaccio*, Fragment of a large picture of the Crucifixion (?), 584bis. *Cima da Conegliano*, Madonna, \*691. *Giov. Bellini*, Madonna by the lake, with saints. In this highly poetic composition ('*Sacra Conversazione*') the painter appears as the precursor of *Giorgione* (comp. Nos. 621 and 630, p. 468). — 586. *Giov. Batt. Moroni*, Portrait (1563); \*1111 *Montagna*, Altar-piece with the Adoration of the Magi, the Circumcision, and the Ascension, one of the master's finest and most carefully executed works, 571. *Veronese School* (*Caroto?*), Knight and squire; 3388 *Jac. Tintoretto*, *Lods*. — 599. *Jac. Bassano*, *Moses and the burning bush*.

\*605, \*599, *Titian*, Portraits of *Francesco Maria della Rovere* and *Eleanora Gonzaga*, Duke and Duchess of *Urbino* (1537).

These noble portraits were executed in 1537, when the Duke was appointed Generalissimo of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the blanched complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, *Titian* skillfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the pallid olive against a dark wall. — C. & C.

595. *Jacopo Bassano*, Family-concert, with portraits of the painter himself and of his sons *Francesco* and *Leandro*. — 587. *Paolo Bordone*, Portrait of a young man; above, 601. *Tintoretto*, Portrait of *Admiral Venier*.

On an easel: \*626. *Titian*, The so-called '*Flora*', painted probably before 1520, and still in *Giorgione's* manner.

There is nothing in this ethereal *Flora* to shock the sensitive eye. The proportions and features are of surprising loveliness, reminding us in their purity of some of the choicest antiques. The mastery and clear light seen is attained by the thin disposal of pigments, the broad play of tinting, and the delicate shade of all but imperceptible half-tone.

II. SALOON. Right: 646. *Savoldo*, Transfiguration; 648. *Titoretto*, Abraham's Sacrifice. — 629. *Moroni*, Portrait of a scholar, 614. *Titian*, Giovanni delle Bande Nere, painted from a death-mask; 617. *Titoretto*, Marriage at Cana of Galilee — 642. *Moroni*, Portrait of the author Giov. Ant. Pantani (retouched). *Giorgione*, \*622. Portrait of a Knight of Malta (retouched); 680 Judgment of Solomon; \*621. Moses when a child undergoes the ordeal of fire, from a Rabbinic legend (early work). Between these, 589. *P. Veronese*, Martyrdom of St. Justina; 623. *Palma Vecchio*, Holy Family with Mary Magdalen (copy?). — \*633. *Titian*, Holy Family with Sant' Antonio Eremita; this work, painted about 1507, excels all Titian's previous paintings in sweetness of tone, freedom of modelling, and clever appeal to nature (C. & C.). 638. *Titoretto*, Portrait of Sansovino the sculptor. Entrance-wall: 609. Reduced copy of *Titian's* 'Battle of Cadore', destroyed in the burning of the ducal palace at Venice in 1677.

The following door on the left admits to a Corridor, containing paintings of various schools.

1st Section. 114, 149, 195, 123 Portraits of ladies of the English court (after *Sir Peter Lely's* originals at Hampton Court). — 2nd Section. To the right, 8482. *Angelico Kaufmann*, King Stanislaus II. of Poland; 814. *H. Rigaud*, Louis XVI., as dauphin — 3rd Section. To the right, 203. *Guido Reni*, Bradamante and Floriolepisia (from Ariosto); to the left, 8547. *Angelico Kaufmann*, Fortunata Seliger-Fantastiel, the poetess.

The door straight on leads to the CABINET OF ENGRAVINGS AND DRAWINGS (Curator, Sig. Nerine Ferrari). The door on the right leads to the —

SALA DI LORENZO MONACO, with important Tuscan and Umbrian paintings (15th cent.). To the right, 1296. *Bacchiacca*, History of St. Acasius, altar-predella; \*99. *S. Botticelli*, Birth of Venus. — 17. *Fra Angelico da Fiesole*, Tabernacle with a gold ground, the Madonna between two saints, surrounded by twelve \*Angels with musical instruments, of surpassing charm (1433); \*1294. *Fra Angelico*, Predella of the preceding, with St. Peter preaching, Adoration of the Magi, and Martyrdom of St. Mark. — 1297. *Dom. Ghirlandajo*, Madonna and saints; \*1286. *S. Botticelli*, Adoration of the Magi, with portraits of Cosimo de' Medici, his son Giovanni, and his grandson Giuliano (before 1478); 24. *Lorenzo di Credi*, Madonna adoring the Child; 1305. *Dom. Veneziano*, Madonna and saints. — 1309. *Lorenzo Monaco*, Coronation of the Virgin (1413). — 1310. *Gentile da Fabriano*, 83. Mary Magdalen, Nicholas, John, and George (1425).

The PASSAGE TO THE FITTI PALACE is closed on Sun. and festivals, except the first section with the engravings, to which hurried travellers are recommended to confine their attention.

Sticks and umbrellas left at the entrance to the Uffizi Palace are conveyed (on week-days) to the exit of the Pitti Gallery (or vice versa) for a fee of 30 c., for which a receipt is given.

A staircase descends to a long Corridor, built by Vasari in 1564 for

the marriage of Prince Francesco de' Medici (p. 440), which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 minutes. The staircase contains Italian and other Woodcuts, beyond which is a collection of Engravings of the Italian school before Marc Antonio (including specimens of Mantegna, in frames 80, 82, 84, 86, at the first corner). — In the first section of the corridor, on the left, are Italian engravings from the time of Marc Antonio (frames 76-104; some after Raphael) to the middle of the 18th cent.; on the right, in reverse order, are engravings of foreign schools down to the present day (Rembrandt and his school, in frames 361-370). — At the beginning of the second section (above the Ponte Vecchio), to the right, *Luca Giordano*, "Triumph of Galatea." Further on, beyond the ticket-office for the Pal. Pitti, is a large collection of portraits of the Medici, etc. — Third section, beyond the door, on the left bank of the Arno, views of Italian towns (17th cent.). Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. — We now ascend two flights of steps, pass through a narrow passage (below, to the left, the Boboli Garden), ascend four other short flights of steps, and finally reach the copying room and the entrance of the Pitti Palace (p. 612).

The two following doors in the W. Corridor lead to the left to the New Rooms destined for works of the *Flemish School* (p. 466; not yet opened). The Adoration of the Child, by *Hugo van der Goes* (p. 461), is to be hung in the first of these rooms. The second will contain two huge paintings by *Rubens*: \*140. Henri IV at the battle of Ivry; \*147. Entry of Henri IV into Paris. Both of these are unfinished, and were painted for Queen Maria de' Medici in 1627, for an (unexecuted) series of scenes from Henri IV's life, intended as companion-pieces to the paintings of the Luxembourg Palace (now in the Louvre).

**CABINET OF INSCRIPTIONS (*Salis delle Iscrizioni*).** The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome.

The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the Censors, the consuls, dramas, military events, private affairs, etc.).

There are also some *Sculptures* (nearly all misnamed): in the middle, 202. Beacbas and a satyr; to the left, 203. Mercury; to the right, 204. so-called *Venus Urania*; by the door, 205. *Venus Genetrix*; 206. Draped female figure; 305. *Chrysippus*; 302. *Cicero* (?); 301. Greek portrait-statue; 300. *Demosthenes*; 209. *Mark Antony* (?); in front, good Roman portrait-statue, described as *Cicero*; 208, 206. Greek heads of Gods; 204. Greek work (not *Socrates*); 203. *Modera*. — Let into the wall: relief of a wanderer; above, "Fragment of a Greek votive relief with a biga, of the time of Pheidias; 357. *Sophocles*; 353. Roman relief of a warrior; 200-203. Portraits (names wrong); 374. *Salpio* (?); 377. *Corbulo*; 345. Bust of a barbarian, in black marble; 370. *Martus* (?); 200. *Jupiter Ammon*.

**CABINET OF THE HERMAFRODITE.** By the walls: 310. Roman portrait; 308. Young *Apollo*, restored by *Benvenuto Cellini* as *Ganymede*, in front; 307. Torso of an excellent copy of the *Doryphoros* of *Polycletes* (in basalt); \*347. *Herma* of a Hellenistic poet; 316. *Antinous*; 312. *Alexandrian* portrait; 314. *Hera*, \*315. Torso of a *Satyr*, \*318. The celebrated 'Dying Alexander', really a giant's head, these two of the *Pergametan* school; 321. Roman portrait. — Let into the wall: 14. Roman sacrifice; 15. Two fragments; an ornamental pillar; 12, 11. Reliefs of a Roman procession,



longing, like Nos. 8-10 and 13 (see below), to an *Ass Pacific*, erected by Augustus at Rome in B.C. 13-9, 328 Mask of Jupiter Ammon, 336. *Menade*, 329. Roman sacrifices (a work of the 18th cent.), 327 Relief with three women, 10. Relief representing Earth, Air (1), and Water (2), 331. Relief of *Menade* with a bull, 9, 8. Roman procession, 13. Ornamental plaque. — In the centre, 300. *Hermaphrodite*.

A door in this cabinet leads to the —

#### CABINET OF THE MODERN CAMBIO (closed in 1903).

The following may be specially mentioned 220. *Loe Stefan*, 221. *Contino de' Medici the Elder*, 222. *Loe Magnifico*, 223. *Bianco Cappello*, 224. *Pope Clement VII.*, 225. *Head of Savonarola*, 226. *Loe X* — By the wall opposite the window. Face carved in wood, purporting to have been copied from a cast of Dante's features taken after death (16th cent.?).

**SALOON OF BAROCCO** Five tables of Florentine mosaic. That by the entrance-wall, to the right, has a view of the old harbour of Lagoon. That in the centre, executed in 1613-18 by *Jacopo Antaldi*, from *Lipomo's* design, cost 40,000 *scudi* or *ducats*.

Paintings. To the right 1113. *Pod Barocco*, *Francesco Maria II.*, Duke of Urbino, 311. *Leonard School*, *Madonna* and *St. Anna* (copy of *Leonardo da Vinci's Madonna in the Louvre*), 157. *Montorsi*, *Infant Jesus* adorned by angels, 213. *Orsi Supradint*, *Madonna*, 163. *Baroccino*, *Galileo*, 165. *Baroccino*, *The Virgin interceding with the Saviour*, below are the members of a charitable order (*Madonna del Popolo*, 1579), 703. *Baroccino*, *Princess Claudia de' Medici* — 150. *Caracciolo de' Vici* (not *Roberti*), *Portrait*, 155. *Carlo de' Medici*, *Magdalen*, 150. *Montorsi*, *Adoration of the Shepherds*, 191. *Sanseverino*, *Madonna del Dolore*, 155. *Van Dyck*, *Margaret of Lorraine* — 155. *Andrea del Sarto*, *Portrait* (injured), 220. *Orsi*, *St. Susanna*, 210. *Montorsi School* (*Caracciolo's*), *Philip IV. of Spain on horseback* (copy of *Rubens's* work of 1622, now lost), 1114. *Garofino*, *Samson* (1571), 147. *Ant. Bronzino*, *Lady in mourning*. — 221. *Supra*, *Boar-hunt*.

**SALOON OF NIOBE**, constructed in 1775, and so named from the twelve Roman copies of statues from the far-famed ancient group of *Niobe* with her seven sons and seven daughters and their pedagogue, who were slain by *Apollo* and *Diana*. In antiquity it was a disputed point whether *Scopas* or *Praxiteles* (4th cent. B.C.) designed the group, but modern research has pretty well decided the contest in favour of the former.

Eight of the statues were found at Rome outside the *Porta San Giovanni* in 1686 and placed by Cardinal *Ferdinand de' Medici* in his villa on the *Monte Fincino*, whence they were transferred to Florence in 1771. Two of the statues (Nos. 222, 227) were found elsewhere. Two of the youths are each represented twice. The following have no connection with the *Niobids* to the right, 228. *Apollo Citharodius* (restored as a woman), 229. So-called *Trophos* (surge), to the left, 231. *Psyche* tormented, 230. *Uran* (so-called *Anchirrhoe*), 225. So-called *Nardisina*.

#### SALOON OF THE DESIGNS (*Sala dei Disegni e Bozzetti*).

To the left of the entrance, 575. *Solutor Room*, *Cavalry engagement*, 575. *Baroccino*, *Virgin at prayer* — Opposite, 554. *Pro Bartolomeo*, *Holy Family*, 555, 551, 549, 550, 553. *Pro Bartolomeo*, *Five original cartoons of saints*, 55. *Loe de' Medici*, *Madonna* — The stands in the middle bear architectural sketches. On the first are designs by *Stefano da Sangallo* (510, 512), *Pro Giovanni* (515), *Brumante* (515, 516), *Salvatore Peruzzi* (516), *Ant. da Sangallo* (517), *Santeramo* (518, 520), and *Jan. Sansone* (520). On the second are designs by *Giov. de' Vitis* (522, 523).

To the left is the ROOM OF THE MINIATURES AND PASTELS.

On the walls (300-350) Angels, Arcangeli, Portraits of the Medici, 350-390 *Donna Helena de' Farnesi* Portraits: — In the middle 310-350 *Stylis of P. Brughel the Younger*, *Pontius dancing*; 351-360 *Investiture of a queen* (miniature of the 15th cent.).

At the end of the corridor, to the left, are three rooms containing *Drawings (Disegni)* belonging to the collection mentioned at p. 468 (others in frames on the window-walls of the W and E. Corridors). Catalogue by Sig. Martino Farri, 1<sup>o</sup> 3 fr.

This collection, founded by Cardinal Leopoldo de' Medici (p. 468), and afterwards much extended by the donations of Emilio Giaracelli, the sculptor, now contains about 40,000 drawings. All the drawings exhibited in view bear the names of the masters. The thick numerals indicate the frames, the others the single drawings within the large frames. The numeration begins in the room at the back.

Room 1 contains Tuscan drawings (Nos 1-107). 11, 301 *Pro Angelica*, Madonna, 12 drawings by *Leon della Robbia*, 47 48, *Favonetto* 50, 51, *Symonetti*, 55-57 *Andrea Bontalchi*, 58, 470, 440, 50, 320 57 *Leonardo da Vinci*. In the middle of the room, especially fine drawings by *Pro Bartolomeo*, *Michael Angelo*, and *Andrea del Sarto*. Room 2 108-240 Continuation of the Tuscan School (100-140. *Stances*) 240-300 *Emilian and Roman Schools* among them, 250-260 *Pietro Perugino*, 260. Drawings for a fresco of *Antioch* in the library at Rome, 267, 271 *Antioch*. Two female figures, 280, 287. 288 *St. John*, 289, 290, 291, 292, 293, 294, 295. Drawings by Raphael, 291-297 *School of Ferrara*, 298, 299 *Portraits by Garofalo*. In the middle, 300-340 *Schools of Padua, Verona, Vienna, and Venice*. 330, *Mary Magdalene*, Judith with the head of Holofernes. 310, 311, *Frances*, 312, 310-312, *Georgians*. — Room 3 341-360 *Lombard School*, 361-377 *School of Bologna*, 378-400 *German School*, with fine drawings by *H. Schongauer*, *A. Dürer*, *Hans Baldung Grien*, and *Hans Holbein the Younger*. 401-410 *Flemish and Dutch School*, 411 *French School*. In the W. Corridor 412-440 *Tuscan Schools*, 441-450 *Emilian and Roman Schools*, 451-461 *Lombard School*. — E. Corridor 462-470 *Veronese School*, 471-481 *School of Bologna*, 482, 487 *School of Venice*, 488-490 *Neapolitan School*, 491-500 *Flemish, Dutch, and German Schools*, with drawings by *André* and *Van Dyck*, 491, 500 *Spanish School*, 501-508 *French School*, including specimens by *Jacques Callot* and *Charles Levrain*.

The first floor of the edifice contains the *Biblioteca Nazionale Centrale* (admission, see p. 487, entrance by the 8th door from the piazza), which has been formed since 1800 by the union of the grand-ducal *Biblioteca Palatina* and the still more extensive *Biblioteca Mediceo-Laurenziana*. The latter, founded by Antonio Magliabechi (d. 1714) a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 480,000 vols. and 18,500 MSS., and is regularly increased by the addition of the most important works of the literature of other nations. There are also several very rare impressions: the first printed Homer (Florence, 1488), *Cleora ad Familiares* (Venice, 1469), *Dante*, by Landino (Florence, 1481, in a handsome binding adorned with initials), *Piero Medici's* presentation copy of the *Anthologia Græca* ed. Lascaris. — The staircase to the right of the library leads to the *CENTRAL ARCHIVES OF TUSCANY (Archivio di Stato)*, occupying about 200 rooms and including about 200,000 single documents, 5-400,000 bound volumes. Director, *Sig. P. Berti*.

right 27. *Dirk Bont* (?), Madonna; 28. *H. van der Oost* (?), Madonna; 29. *Hans Baldung Grien*, Scene from the Dances of Death (copy ?). 1st Case, Bronzes of the Renaissance 217 *Bongiovanni*, Cybele (?); 221 *Venetian School* (16th cent.), *Fortuna*; 224. *Giov. da Bologna*, Architecture; 224, 225, 226. Venetian candelabra, plaquettes and implements. 2nd Case: Enamels, ecclesiastical and other small articles. 3rd Case: Early Christian and other ivory carvings. 4th Case: Medals, seals, fine Limoges and other enamels, carved gems, and wood-carvings. On the walls are tapestry, majolica, and tiles. — Beneath a coloured relief of the Madonna with a worshipping *Podestà* is the entrance to the —

IV. SALOON, originally a chapel, afterwards (from about 1630) a prison for those condemned to death, adorned with sadly damaged frescoes, ascribed to *Giotto*, but perhaps executed after the fire in 1337 by his pupils (restored after 1840).

Opposite us *Paradise*, with a portrait of Dante as a youth (to the right). To the right and left, below, Madonna and St. Jerome, by *Bartolomeo Altomonte* (1480). On the side-walls, the history of St. Mary of Egypt and St. Magdalen. Over the door, the Infernal Regions.

The cases in this room contain valuable Florentine relics (15th cent.), enamels, goldsmith's work, etc. Also choir-stalls of 1493, and an inlaid choir-desk (1498). On the right wall, coloured relief of the Madonna, probably by the *Master of the Pellegrini Chapel* (p. 225). — The *Sims Room*, to the right, contains fine specimens of weaving and embroidery and handsome ecclesiastical vestments (*Garrand Collection*).

V. SALOON. In front are some beautiful shields and weapons, bequeathed by *C. Rasmann* (1900), the statesman. The two central cases contain carvings in ivory. In the first are two triptychs by *Baldassare degli Embriacchi* (p. 145), leaf of a consular triptych of *Basilius* (541); bishop's staff (14th cent.); statuette of the Madonna (Florentine, 15th cent.); Byzantine casket (12th cent.). By the second window, to the right, two ivory saddles of the 14th century. The goldsmith's work and works in amber may also be noticed. (The door to the left in this saloon leads to the second floor, see p. 475.)

VI. SALOON (and the VII.) Bronzes. Entrance-wall 21. Reliquary of St. Protus, Hyacinthus, and Nemestus, by *Lor. Ghiberti* (1428); 20 *Bertoldo*, Ancient battle-scene in relief. In the case: Hercules and Anteus by *Ant. Pollajuolo* (below, to the left); *Donatello*, Cupid (middle row); imitations of antique and Renaissance statuettes. — Exit-wall: \*12, 13. Abraham's Sacrifice by *Lor. Ghiberti*, and the same by *Fl. Brunelleschi*, the earliest Renaissance sculptures, produced in their competition for the execution of the gates of the Baptistery (p. 451). The composition of Ghiberti is the less harmonious but the calmer of the two. Its dignified draped figures, especially that of Isaac, are full of a true antique feeling for beauty, while in Brunelleschi's relief the principal figures are represented in violent movement, and Isaac is besides remarkably ugly. The subordinate figures, including the ram, are also in positions of over-strained activity. In technical execution Ghiberti is superior. 14, 15. Crucifixion (relief) and a small Frieze of children

with Silenus, by *Bertoldo*; 16. Tomb-figure of Mariano Sorzino in bronze (1487), by *Vecchiotta*. — Opposite, case with fountain-figures and statuettes of the school of *Giov. da Bologna*. — In the centre: \*22. *Andrea Verrocchio*, David (1478), attractive by its truth, the tender handling of the youthful limbs, and the Leonardesque head.

VII SALOON: Left side: 37. *Daniele da Volterra*, Bust of Michael Angelo; two cabinets with imitations of ancient and Renaissance statues. Between them, *Benvenuto Cellini*, 39. Bust of the Grand-Duke Cosimo I. (1546), 38, \*40. Models in bronze and in wax (1545) for the Perseus (p. 447), 42. Alto-relief of Perseus and Andromeda (comp. p. 448). — 45 *Elia Candido*, *Aeolus*, the wind-god; *Giov. da Bologna*, 47. *Galatea*, 57 *Apollo*. Under glass, admirable plaquettes of the Renaissance period. — In the centre: \*82. *Giov. da Bologna*, Mercury, a bold but thoroughly successful work, executed in 1564. In spite of the baroque pedestal (a wind-god with expanded cheeks) the bold and free movement of the figure is convincing and attractive. — We now return to the V. Saloon and ascend to the —

Second Floor. I. Room. On the walls are numerous glazed terracotta reliefs by *Luca*, *Andrea*, and *Giovanni della Robbia*, some white upon a blue ground, others entirely coloured. The best specimen is on the end-wall to the right 21 *Luca della Robbia*, The Madonna adoring the Child. The desk-cases contain a collection of seals. — II. Room (right). Continuation of the Della Robbia Works. By the end-wall to the right, \*27, 28, 29, \*31. Madonnas by *Luca*. On the entrance-wall: 25. *Giovanni della Robbia*, Large altar, with an Adoration of the Holy Child (1521); *Andrea della Robbia*, 76, 74. Two Madonnas (the second with a fine sandstone pedestal by *Franc. di Simone*), 75. Bust of a child. On the opposite wall, 144. Relief of the Madonna, in which the flesh parts are left unglazed, by *Giov. della Robbia*. — In the centre is a collection of fine Majolica (chiefly from the manufactories of Urbino, Gubbio, and Faenza) and glass (16th cent.).

In the III. Room (tower-room) are Florentine tapestry, glass, and porcelain. — We now return to Room I and pass into the —

IV. Room. By the entrance-wall are terracottas 165. *Verrocchio*, Bust of Piero di Lorenzo de' Medici, 168. *Michelozzo*, John the Baptist when a boy; 161. *Ant. Pollaiuolo*, Bust of a young warrior. — Then works in marble. By the wall to the right: 139. *Style of Orcagna*, Angel with a musical instrument, 146. *Verrocchio*, Tomb-relief of Francesca Pitti, wife of Giov. Tornabuoni (p. 503), who died in her confinement (1477), 141, 143 *Gian Cristoforo Romano* (?), Relief-portraits of Federigo da Montefeltro, Duke of Urbino, and Francesco Sforza, 147. *Ant. Rossellino*, Bust of Franc. Sassetti. Opposite: 153. Bust of Pietro Mellini, by *Ben. da Majano* (1474); 160. Bust of Matteo Palmieri, by *Ant. Rossellino* (1488).

V. Room: Works in marble. To the left: 179. *Ant. Rossellino*, Statue of John the Baptist when a boy (1477); *Ferroccchio*, \*180. Madonna and Child, \*181. Bust of a young woman, with a nosegay; *Matteo Civitelli*, 183. Faith, 185. Ecce Homo; *Ant. Rossellino*, 190. Mary adoring the Child, 191. John the Baptist (bust); 186, 192. *Don. da Majano*, Candelabra with putti; 196. *Desiderio da Settignano*, Bust of a girl; *Luca della Robbia*, \*201. Crucifixion, 219. St. Peter's Liberation, two unfinished reliefs (1498). — Window-wall: 222. *Luca della Robbia* (?), Coronation of an emperor (partly restored in plaster). — By the entrance-wall *Mino da Pissole*, \*234, 236. Busts of Piero (1453) and Giovanni di Cosimo de' Medici, 235. Bust of Rinaldo della Luna (1461), 232. Relief of the Madonna — In the centre 226. *Benedetto da Majano*, John the Baptist (1481); \*226. *Jac. Sansovino*, Bacchus (injured), from the master's early Florentine period, \*224. *Michael Angelo*, Statue of David (unfinished), begun in 1529 for Baccio Valori; 227. *Lor. Bernini*, Bust of Costanza Buonarelli.

From the IV Room we proceed to the right to the VI. Room, which contains a valuable assortment of Renaissance plaquettes and of medals (16-19th cent.) By the rear-wall, dies for coins. On the walls, French Gobelins of the time of Louis XV.

On the opposite side of the Via Proconsolo is the church of *La Badia* (Pl. F, 5, entrance in the passage, to the left), originally a Benedictine convent, founded by Willa, the mother of the Tuscan Margrave Hugo of Andeburg, who died about 1000 A.D. The present building was chiefly erected by *Sepuloni* (1626), who left nothing of the original edifice (built in 1286 by *Arnolfo di Cambio*?) except the termination of the choir.

The door next the Bargello is by *Benedetto da Rovezzano* (?), 1486; in the lunette a relief by *Benedetto Buglioni*. A chapel on the right of the passage contains a good painting of the 15th century. — In the transept, to the right (opposite the entrance), a Madonna and saints, in the right transept, Monument of *Bernardo Hugui* (1480), and in the left transept, that of the Margrave Hugo (1481), all by *Mino da Pissole*. In a chapel to the left of the last, Madonna appearing to St. Bernard, by *Filippino Lippi* (1480), an early work and the most beautiful painting of the master. The beautiful wooden ceiling of the church is by *Sepuloni*. — The MONASTERY COURT contains remains of monuments of the old nobles (with whom this was a favourite church in Dante's time) and frescoes of the 15th century. — The graceful CAMPANELLO (1580) was restored in 1835.

A few paces farther on, to the right (No. 10), is the \*Palazzo Quaratesi (Pl. F, 5, formerly *Pal. Pazzi*), said to have been begun by *Brunelleschi* in 1445, but completed in 1462-70 by *Giuliano da Majano*. The court is handsome. At the corner ('Canto dei Pazzi') are the armorial bearings of the Pazzi (p. 441). Adjacent, the PALAZZO NONFINITO (Pl. F, 5, now the telegraph-office), begun for the Strozzi in 1592 by *Bern. Buontalenti*. The upper story was added by *Vinc. Scamozzi* (1602), the court was extended by *Cigoli*.

Between these two palaces diverges the quaint *Bonzo' degli ALBERI*, in which are several other interesting mansions. No. 24

(left), the **PALAZZO PARRI** (Pl. F, 5), rebuilt after 1568 for Ramirez de Montalvo by Bart. Ammannati, has handsome windows and well preserved graffito decorations. No. 18 (left), the **Palazzo Altoviti** (Pl. F, 5), formerly the *Pal. Valori*, is adorned with the busts of celebrated Florentines ('I Visacci', i.e. 'the earleaters', 1570). The **Palazzo Albizi** (No. 12, Pl. G, 5) was the last residence of the powerful family of that name (p. 441). The Gothic **Palazzo Alessandri** (No. 15, Pl. G, 5), opposite, dates from the 14th century.

In the *Via Ghibellina* (which leads from the Bargello), a little to the S. of the *Borgo degli Albizi*, is the building occupied by the *Tesco Verdi* (Pl. F, G, 5). In this building is an ancient fresco (ascribed to *Giottino*), representing the 'Expulsion of the Duke of Athens (p. 441) from Florence on the festival of St. Anne, 1348', interesting also on account of the view it contains of the **Palazzo Vecchio** (entrance by No. 88; the custodian shows the fresco).

The neighbouring **Piazza de' Peruzzi** (Pl. F, 6), the residence of the commercial family of that name (p. 441), whose influence culminated in the 14th cent., contains several *Gothic Houses*. The curve of the Roman amphitheatre may still be traced in the position of the buildings.

In the spacious **PIAZZA DI SANTA CRUCE** (Pl. F, G, 6) rises **Dante's Monument**, by *Enrico Pazzi*, inaugurated with great solemnity on the 800th anniversary of the birth of the great poet (b. 1265), 14th May, 1865. It consists of a white marble statue 19 ft. in height, on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions with the names of his four most important works after the *Divina Commedia*: the *Convito*, *Vita Nuova*, *De Vulgari Eloquentia*, *De Monarchia*. Round the pedestal below are the arms of the principal cities of Italy. — To the right (No. 23) is the **Palazzo dell' Antella** (1620), with a façade decorated with frescoes which were executed within the short space of 27 days by *Giovanni da San Giovanni* and twelve other masters. To the N.W. (No. 1) is the **Palazzo Servitoli**, a graceful structure of 1469-74 by *Baccio d'Agnolo*. The upper story overhangs at the sides.

The Gothic church of **Santa Croce** (Pl. G, 6), the largest church belonging to any of the mendicant orders, was begun in 1294, from a design by *Arnolfo di Cambio*, for the Franciscans, who at that time were the popular favourites among the monkish bodies. It was completed in 1442, with the exception of the unattractive façade, which was executed in 1857-63 by *Niccolò Matas*, at the expense of Mr. Francis Sloane (d. 1871), from the old design said to be by *Cronaca*. The tower has been well restored. Over the central door is a bas-relief (*Raising of the Cross*), by *Giov. Dupré*. The interior, consisting of a nave 130 yds. in length,  $20\frac{3}{4}$  yds. in width, and 56 ft. in height, flanked by aisles  $8\frac{3}{4}$  yds. wide, with a transept 14 yds. in width, and an open roof, rests on 14 octagonal piers placed at considerable intervals, and produces an impressive

effect, enhanced by its numerous monuments of celebrated men. This church may be called the Pantheon of Florence and its interest is greatly increased by the frescoes of Giotto and his successors Taddeo Gaddi, Ottavino, Giovanni da Milano, Agnolo Gaddi, etc. (best light in the morning) The baroque altars were erected by Giorgio Vasari in 1586, by order of Cosimo I.

**Brickwork Wall.** Over the central door are a window filled with stained glass (donated from the Crown) from drawings ascribed to Andrea del Sarto and a bronze statue of St. Louis by Donatello (1428).

**Great Altar.** On the right, beyond the first altar, Tomb of Michael Angelo whose remains repose below it (at Rome 1586), erected in 1510 after Fiammetto's design, the bust by Battista Lorenzi. On the figure of Architecture (on the right) by Giovanni dell'Opera. Painting and Sculpture by Lorenzi and Federico Chigi. On the pillar opposite the "Madonna del Latta" a relief by Donatello above the tombstone of Francesco Nori. — Beyond the second altar, Monument to Dante (erected at Ravenna, p. 389), with the inscription (reproduced) *altissimo poeta* by Stefano Rossini (1586). — Tomb of A. Biondi (d. 1480) by Canova erected at the expense of the Countess of Albany). — "Marble Pulpit, by the pillar to the left, by Alessandro di Stefano (ca. 1476), described as the most beautiful pulpit in Italy. The five reliefs represent the Confirmation of the Franciscan Order, the burning of the books, the "Stigmata", the death of St. Francis and Execution of brothers of the Order, below are statues of Faith, Hope, Charity, Fortitude, and Justice. Bantirolini (d. 1577), by Francesco Spennari, erected in 1577 with inscription: *Tanto domus vobis per dogiam* — Latta (d. 1510) the statue on left — Adjacent are a fresco by Don. Vasari representing John the Baptist and St. Francis, and an "Annunciation" a sandstone relief by Donatello (ca. 1428-30), above, four charming Putti. — "Monument of the statesman Leonardo Bruni (d. 1444), crowned Aristotle from his workshop by Don. Bantirolini, one of the best of the large Renaissance works, afterwards so frequently imitated. The figure of the deceased upon the lion supported by eagles is especially fine. In the door is a simple memorial slab marking the tomb of Giambattista Vignola (1563-1567); the columns whose remains were brought from Paris. The adjacent monument to him by Canova was unveiled in June, 1809.

**Great Treasury.** At the corner, Monument of Princeps Ferdinando (d. 1589), by O. Ponderazzi. The Chapel of the Castellani or dei Santi Sacramenti (1st on the right) is adorned with frescoes (freely restored) on the right from the lives of St. Nicholas and John the Baptist, on the left from those of St. John and Anthony by Agnolo Gaddi. On the left, the "Monument of the Countess of Albany" (d. 1586), widow of the young Pretender by Luigi Bantirolini, the two angels and the two reliefs (Faith, Hope, and Charity) by Emilio Bantirolini. — Further on, Cappella Sabotica (1577) now empty. To the right of the entrance is a Gothic monument of 1377. The chapel is decorated (left side) with frescoes from the life of the Virgin, the principal work of Taddeo Gaddi (1380-90). Over the altar a Pietà in marble by Bantirolini; forms without significance and of poorest composition according to Bantirolini. On the right is the Madonna della Vittoria, a fresco by Rustico Montardi.

The door of the corridor leading to the sacristy is not reached. The Sacristy (entrance by the first door to the left) contains "Cabinets and doors with fine intricate work by Don. Bantirolini (1410-15). On the wall to the left is a terracotta bust of Christ praying by Andrea della Robbia. On the wall to the right are frescoes of scenes from the Passion by Stefano di Pietro Gaddi, large windows with ancient intarsia. — The Cappella Sordani (separated from the sacristy by a beautiful railing) is adorned with frescoes coming from the life of Mary Magdalene and the Virgin by Giovanni da Milano (1380). — At the end of the corridor is the Cappella Martini erected about 1444 by Michelozzo for Cosimo the Elder (unlocked by the sacristan, 15-20 c.). By the right wall are a marble altarpiece, by Dino da Fiesole, and a relief of the Madonna, of the School of Donatello.

Above the door, Christ between two angels, on the left wall, Madonna (after Verrocchio), and Madonna with saints above the altar, all terracotta reliefs of the School of the Robben. On the left wall also is a "Coronation of the Virgin" by Stotis (opus magistri Jotti) — Note the calm tranquillity, the tender solicitude to the action of the Saviour, the deep humility in the attitude and expression of the slender Virgin. Let the student mark also how admirably the idea of a heavenly choir is rendered, how intense the choristers on their canticles, the players on their melody how quiet, yet how full of purpose how characteristic and expressive are the faces, how appropriate the grave intonations and tender sentiments of some angels, how correct the action and movements of others, how grace yet how earnest are the saints, how admirably balanced the groups (C & C). — (The altarpiece, which adorns this chapel, are entered from the Piazza, p. 470.)

CHAPELS BY THE E. WALL. In the 1st Chapel on the right are damaged fragments of the School of Stotis, representing the Contest of the Archangel Michael — The 2nd Chapel belongs to the Bonaparte family; monument (1) of Carlotta Bonaparte (d. 1800) and (2) that of Julia Clary Bonaparte (d. 1806), by *Lea Sartorio*.

We now come to the chapel of the Peruzzi and the Bardì, containing "Stotis's principal paintings, the work of his ripest years, full of intellectual life and unadulterated truthfulness, and wholly free from superfluity or exaggeration. These two works were discovered by G. Morelli in 1850 and have been extensively restored. In the Cappella Peruzzi Stotis has portrayed the life of the two St. Johns (to the left, beginning at the top) Zacharias at the altar, "Nativity of the Baptist (with a very fine figure of Elizabeth), "Dancing of the Daughter of Herodias, (on the right) Vision of the Evangelist in Patmos, from the Apocalypse Resurrection of Lazzarus, and "Ascension of the Evangelist, whose tomb his disciples had empty — In the Cappella Bardì (the next), which Mr. Ruskin calls "the most interesting and perfect little Gothic chapel in all Italy", Stotis depicts scenes from the life of St. Francis of Assisi (to the right, above, Confirmation of the rules of his order by the Pope, "St. Francis before the Sultan challenging the Magi to the ordeal of fire, St. Francis blessing Anselm on his death bed, and St. Francis appearing in a vision to the Bishop of Assisi; (on the left), St. Francis born from his father's house. He appears to St. Anthony at Arino, and his "Burial (a masterpiece, distinguished by variety of character and harmony of composition). On the ceiling are figures representing Poverty Chastity and Obedience the three chief virtues of the order and the saint in glory. The vaultings above the windows are embellished with the figures of saints including the attractive form of St. Clara. The altar piece is a portrait of St. Francis, with twenty lateral pictures (18th cent). For a further description of the frescoes in this chapel the reader should turn to Nos. 1 & 11 of *Smith's Monuments in Florence*."

The Choir is adorned with "Frescoes by Agnolo Gaddi (d. 1366), from the legend of the Finding of the Cross, on the ceiling the Evangelist and saints.

In the 3rd Chapel (Cappella de' Peruzzi), adjoining the choir on the left, Martyrdom of St. Lawrence and Stephen, frescoes by Bernardo Daddi (1424); over the altar Madonna with saints a coloured relief in terracotta, by Giovanni della Robbia. — The 4th Chapel (San Silvestro) contains frescoes by Ottavio Conversion of the Emp. Constantine and Miracles of St. Sylvester; on the E. wall above the sarcophagus of Uberto de' Bardì Christ as Judge, with the deceased kneeling before him (fresco restored), to the right, Resurrection.

LAST TRANSEPT. Above the altar of the central chapel, separated from the end of the transept by a railing, is a Crucifixion, an early work of Donatello (executed in competition with Buonallanochi, see p. 468), covered. — At the corner of the transept and left aisle are the monuments of the couple L. Cherubini (born at Florence 1719, d. 1789) and the engraver Raphael Moench (1708-1800), both by Pannofanti. On the opposite pillar the monument of the celebrated architect Leon Battista Alberti (1404-70) erected by the last of his family, a marble group by Bartolucci, unfinished.



**LAST AISLE.** "Monument of Carlo Marsuppini (d. 1455), secretary of state, by Desiderio da Settignano, surpassing the tomb of his predecessor Brunell (p. 478) in wealth of ornament (cast in South Kensington Museum). Model of a monument to Donatello, by Urbino Lucchesi. Near the entrance, monument of Galileo Galilei (d. 1642), by G. B. Poggini. Adjacent, fragments of frescoes (Crucifixion, etc.), of the *School of Giotto*. On the entrance-wall is the monument of the savant Gino Capponi (1792-1876), by Ant. Bartoli (1874). — In the middle of the nave, near the choir, the marble tomb of John Cairick, Bishop of Exeter, who died at Florence in 1419 whom on an embassy from King Henry V. to Pope Martin V.

The **FIRST CLOISTERS**, erected by Arnolfo di Cambio, are now usually entered from the Piazza Santa Croce, through a gate to the right of the church. They contain the tomb of Gastone della Torre, patriarch of Aquileia (d. at Florence in 1317), old monuments of the Alamanni, Pazzi, and other families, many coats-of-arms, and modern tombs. In the centre, God the Father, a statue by Bandinelli.

Opposite the entrance from the Piazza is the "CAPPELLA OF THE PAZZI" (p. 437), one of the first creations of modern architecture, erected by Brunelleschi about 1430, and restored in 1899-1900. The vestibule has a barrel-vaulted roof, supported by columns connected by a parapet, and interrupted in the middle by an arch and cupola adorned with glazed and coloured lacunars. In front is a charming frieze of angelic heads by Donatello and Desiderio da Settignano. The interior, roofed with a flat dome, forms one of the earliest examples of the principle of architectural centralisation, which is so characteristic of the Renaissance. The terracottas of the spandrels, representing the four Evangelists and twelve Apostles (below), are by Luca della Robbia.

The old Refectory of the Franciscan convent, on the entrance-side of the cloisters, is opened by the custodian (20-50 s.). On the rear-wall is a Last Supper, probably by Taddeo Gaddi; above, the Crucifixion, with a genealogical tree of the Franciscans, and the legend of St. Francis and Lewis by an inferior hand. The refectory contains also two Crucifixions of the *School of Giotto*, a Crucifixion (fresco) by Michele Ghislandi, formerly on the Porta San Gello; and a fresco of St. Eustace, erroneously attributed to Andrea del Castagno. To the right is an old relief (15th cent.) of the Maries at the Tomb. — The adjoining **WOMEN'S REFECTORY** contains the Miracle of St. Francis (multiplication of the loaves), a fresco by Giovanni da San Giovanni.

The **SECOND CLOISTERS**, by Brunelleschi, one of the finest colonnaded courts of the early Renaissance, are now included in the cavalry barracks in the Corso de' Tintori (no admission).

Leaving the Piazza Santa Croce, we proceed to the S. through the Via de' Benci, at the end of which, on the right, No. 1, is the *Palazzo Alberti* (once the residence of Leon Batt. Alberti, restored in 1850), and reach the Ponte alle Grazie (see p. 510).

From the N.E. side of S. Croce, the Via delle Pinzochere leads to the Via GRIMALDI (p. 477), No. 64 in which, at the corner of the Via Buonarroti, is the Casa Buonarroti (Pl. G, 8), purchased by Michael Angelo for his nephew Leonardo. Leonardo's son, the poet Michael Angelo Buonarroti the Younger, here founded about 1620 a collection of memorials of his great kinsman, which the last

of the Buonarroti bequeathed to the city in 1858. This **GALLERIA BUONARROTI** contains two early paintings (ca. 1492) and designs by Michael Angelo, besides other works (adm., see p. 437). Catalogue (1886), 50 c.

**Room I.** 16. *Imitator of Scorpione*, Conversation-piece; \*12. Battle of the Lapiths and Centaurs, in relief, an early work by Michael Angelo, whose delight in bold movements, defiant attitudes, and the representation of vehement passion is already apparent. Opposite, 1, 2. Portraits of Michael Angelo, by Ott. Bugiardini and by Marcello Fieschi, pupil of Michael Angelo; 5. Pericle, Predella representing the Legend of St. Nicholas of Bari — To the left is —

**Room II.** with 'Drawings by Michael Angelo. In the lower frames on the walls and in the middle, Architectural sketches. The best drawings in the upper frames are: by the entrance, 1. Head looking down, in red chalk; in frame 9, First design for the façade of San Lorenzo (p. 498); 12, 13. Studies for the Last Judgment in the Sistine Chapel; \*15. Madonna with the Infant Christ (partly executed in colours). — We return through Room I to —

**Room III.** By the window-wall: 20. Statue of Michael Angelo in a sitting posture, executed by Ant. Noddi, in 1830; on the walls scenes from the great master's life, and on the ceiling similar scenes and allegories by Jos. de Empoli, Crist. Alfani, Franc. Perini, and other artists (1830). Exit-wall: Madonna and saints, of which Michael Angelo is said to have drawn the design.

**Room IV** Family pictures.

**Room V** (chapel). To the left, \*72. Madonna on the Steps, a bas-relief in marble, another early work of Michael Angelo.

'In the Madonna on the Steps the traces of his apprenticeship are still very evident. The dignified figure of the Madonna, who is nursing the Child, the flowing drapery, and the corporeal forms recall the powerful women of Domenico Ghirlandajo; while the technical execution, with the outlines fading into the background and the gentle raising of the inner planes, suggests the influence of Donatello.' — Springer.

Opposite, 79. *Dante's de Volterra* (not Giov. da Bologna), Bronze bust of Michael Angelo.

**Room VI.** Archives of MSS. of Michael Angelo and clay models and autographs of the master (to the left 1, and to the right 10, \*Models of the David, p. 498). — In Room VII is some majolica.

Above the door of No. 93, Via dell' Agnolo, the next street parallel to the Via Ghibellina, is a Madonna by Luca della Robbia (an early work).

From this point the Via de' Maestri leads to the N.E. to the piazza and the church of Sant' Ambrogio (Pl. H, 6). Simple inscriptions on the pavement of the church indicate the graves of Cronaca (right), Andr. Verrocchio, and Mino da Fiesole (left). In the Cappella del Miracolo, to the left in the choir, are a Tabernacle by Mino da Fiesole (1481) and a large fresco of the Procession of Corpus Christi, the chief work of Cos. Rosselli (1486; satisfactory light only in the morning).

The Via Sant' Ambrogio, on the left side of which is a handsome new Synagogue (*Tempio Israelitico*; Pl. H, 5), leads to the Piazza d'Asoglio (Pl. H, I, 5; omn., see p. 484), with its gardens. — Church of Santa Maria Maddalena de' Pazzi and Archaeological Museum, see pp. 483-484.

**d. From the Piazza del Duomo to the Piazza dell' Annunziata.  
Archæological Museum.**

Leaving the Piazza del Duomo (p. 450) by the *VIA DE' SERVI* (Pl. F, G, 4), we pass the *Palazzo Fiaschi* (No. 10) on the right (fine windows on the ground-floor) and the *Palazzo Buticini* (Pl. G, 4; formerly *Pal. Niccolini*) on the left (No. 15), with its handsome court and modern painting. The former was erected by B. Ammanati, the latter by Domenico, son of Baccio d'Agnolo. We then reach the Piazza dell' Annunziata.

The large block of buildings in the adjacent *Via de' Pucci* is the *Palazzo Pucci* (Pl. F, 4), dating from the 15th cent., but partly rebuilt in the 16th and 17th by Bart. Ammanati and Falconieri.

In the *Via degli Alfani*, to the right, a little short of the piazza, rises the former Camaldulensian convent of *SANTA MARIA DEGLI ANGELI* (Pl. G, 4), founded in 1295, with an unfinished octagonal Oratory with niches, by *Brunelleschi*. — Opposite (No. 50) is the *Palazzo Giugni*, built by Ammanati in 1560, with a fine court.

At the left corner of the *Piazza dell' Annunziata* (Pl. G, 3, 4) is (No. 1) the *Palazzo Riccardi-Mannelli*, a brick edifice with ornamentation in stone of Fiesole, erected by Bern. Buontalenti in 1565. The piazza is embellished with two baroque fountains by *Pietro Tacca* (1629), and the *Equestrian Statue of the Grand-Duke Ferdinand I.*, by *Giovanni da Bologna* (his last, but not his best work), erected in 1608, and cast of metal captured from the Turks. The pedestal was adorned in 1640, in the reign of Ferdinand II.

On the S.E. side of the piazza rises the *"Spedale degli Innocenti*, or *Foundling Hospital* (Pl. G, 4), the initial work of Renaissance architecture, begun in 1419 by *Brunelleschi*, continued by his pupil *Francesco della Luna*, and completed in 1451, at the expense of the Guild of Silk Workers. The medallions with charming *"Infants in swaddling clothes*, between the arches, are by *Andr. della Robbia*. To the left in the court, over the door leading to the church of *SANTA MARIA DEGLI INNOCENTI*, is a good *Annunciation* by *Andrea della Robbia*. The interior contains an altar-piece (covered), the *"Adoration of the Magi*, by *Domenico Ghirlandajo* (1488), and a relief of the *Madonna* by *Luca della Robbia*. On the right side of the court is the entrance to a small picture-gallery (*Piero di Cosimo*, etc.). — Opposite the *Spedale* is the hall of the *Servi di Santa Maria* brotherhood, erected by *Antonio da Sangallo the Elder* and *Baccio d'Agnolo* (1518).

The church of the *"Santissima Annunziata* (Pl. G, H, 3), on the N.E. side of the piazza, was founded in 1250 on the site of the Romanesque church of *Santa Maria della Pace*, and has since been altered and redecored by *Michelozzo* (1444-60) and others. Michelozzo's handsome portico was rebuilt by *Cassini* in 1801. The first door on the left leads to the old *Servite* monastery and the

chistern, that is the centre to the church, that on the right to the chapel of the Pesci, founded in 1300, and restored in 1616. Over the central door is a mosaic by Davide Ghislandajo representing the Annunciation (1000).

The Annunciation Court is adorned with 'Frescos by Andrea del Sarto and his pupils which are now protected from the weather by a glass colonnade reposed by the architect (1880). To the left of the entrance to the church are two earlier frescoes: Adoration of the Shepherds, by Altiero Baldassari (140); Descent from the Cross of Filippo Benini, founder of the order by Cosimo Rosselli (1470). Then to the left side is the 'Fresco by Andrea del Sarto: San Filippo clothing the sick beside St. Basil of Andrea, by G. Fiammi. Chambers struck by lightning while working St. Filippo; Cure of a possessed woman found near raised to life by the corpse of St. Filippo, by his head by the saint's robe carried away by his feeling for harmony of colour and charmed whenever he could realize a vision and reported bright of light are especially the flesh of the saint. Andrea was unable to combine that appearance with absolute neutral contrasts but the balance was almost restored by the fertility with which he obtained transparency, gay colour and smoothness in the melting of tints into each other. C. & C. These paintings were executed by A. del Sarto while still young (ca. 1480). He appears as a detached master in the 'Frescoes on the other side: Adoration of the Magi executed with a still more convincing hand (than the following) but with less character and movement. The figures characterized by a self-sufficient swing. C. & C. and the Nativity of Mary painted in 1514 on the highest level ever reached in fresco. In the right foreground of the former fresco, he is depicted in a portrait of Jan Masson, while the painter himself is shown potting over in the front. The dignified woman in the centre of the other fresco is a del Sarto's wife. The remaining frescoes are by del Sarto's contemporaries and pupils: Francesco Bupiano of Mary (1514); damaged by the painter himself to his choice of his premature execution by some of the monks, Francesco Vitroneo (1516); Ann. Assumption (1517).

The interior is adorned with a large ceiling painting of the Assumption by Ottavio Perugino (1510). To the left, before the 1st chapel, under a kind of canopy of later date is the Cappella della Vergine Annunziata erected in 1445-50 by Pagno di Lupo Perugino from Michelozzo's design and completely decorated with silver and gold by the Medici, it contains a 'marvellous picture of the Virgin a fresco of the 13th century - 1st Chapel: Over the altar and the entrance St. Jerome and the Trinity (fresco admirable perspective adjacent fresco by di Altiero. 2nd Chapel: Pietro Perugino Assumption. The large fresco of the same subject adorned with frescoes by Perugino (1510) is perhaps though its effect has been somewhat marred by the later baroque decorations. It was begun in 1481 by Michelozzo and completed in 1490 from design by Lupo Perugino. To the left of the entrance is the monument of Angelo Moro Medici by Francesco de Sangallo (1510). In the 1st chapel is a Madonna with saints, by Pietro Perugino. The 1st chapel contains a crucifix and six reliefs from the Passion by Giovanni de' Medici and his pupils with the monument of the former. Over the door to the left to the right transept is a Plots by Santi di Tito which is a good work.

A door in the left transept leads to the Cloisters. Adjacent this door on the outside, opposite the entrance from the street, is a 'Fresco by Andrea del Sarto: the Madonna del Socco 1500 remarkable for the calm and dignified composition and the beauty of the colouring which is still discernible in spite of its damaged condition. Below it is the monument of the Palenstani the founders of the church. On the same side is the entrance to the chapel of the guild of painters Cappella de San Luca, already adorned with paintings by G. Fiammi Perugino and others, and containing the tomb of Giovanni de' Medici. In the second Cloisters (reposed by the architect), to the left, is an admirable terracotta statue of John the Baptist, by Michelozzo.

The Via della Sapienza leads hence to the Piazza San Marco (see p. 490).

In the *Palazzo della Crocetta* (Pl. H, 4), Via della Colonna 26, a straggling building erected in 1620, are the *Museo Archeologico* and the *COLLECTION OF TAPESTRY* (director, Cav. *Milani*; adm., see p. 437). Most of the objects have explanatory labels. Catalogue for the Etruscan Topographical Museum (1898), 3½ fr.; old catalogue for the Egyptian Museum, by Schiaparelli, in the second room.

On the *GROUND FLOOR* is the *Etruscan Topographical Museum*, formed in 1897. — Rooms I-III. *TOMBS OF VETULONIA*, the present *Colonna* (8-6th cent. B.C.). — Room 1, entrance-wall: tomb containing a skeleton; above, a plan of Vetulonia. Also relics of fire-tombs, urns in the form of huts (in the middle), cinerary urns, and slabs for roofing the tombs (left wall). — Room 2 contains remains from circular graves (7-6th cent.). In the middle are remains of a bronze receptacle for the bones, with silver reliefs (model beside it); bronze ship (object unknown). Entrance-wall, to the right, bronze articles; to the left, beautiful gold bracelets in filigree work (from the East), amber chain. Rear-wall: silver cup, Greek weapons,

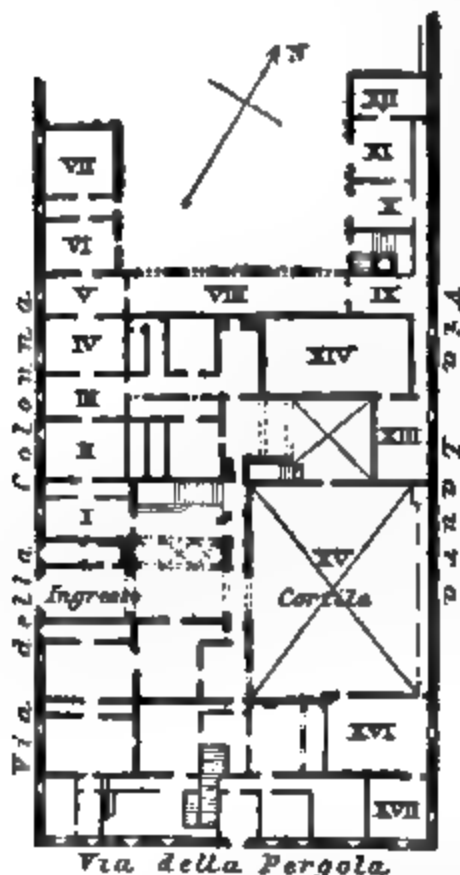
ornaments for horses. Exit-wall: silver beaker, of Oriental manufacture; vessels of various kinds, fragments of silver ornaments. — Room 3. Articles from *tumuli* (7-6th cent.). To the right, remains of primitive statues in soft sandstone, copies of embossed bronze figures. In the middle, remains of beautiful gold ornaments (imported). Entrance-wall: Coins from Vetulonia and Populonia (*Pepluna*).

Room IV. *VOLATERRA (Orvieto and Bolsena)*, to which the community was transferred after the destruction of the mother-town in B.C. 280). In the middle, stele with inscription. The cabinets by the rear-wall hold the contents of three graves: to the right, large bronze urn; in the middle, remains of an ivory casket, vase with the feast of Theseus by the Athenian painter *Kachrylion*, the oldest Panathenæic prize amphora but one (Athena and youth with fillet); to the left, bronze armour. — To the right of the window, fine mould for acroteria (adjacent a plaster-cast).

Room V. *CORTONA AND AREZZO*. To the left of the entrance, vases from Cortona. — To the right of the entrance, fragments of red-glazed pottery (*Aretine vases*); two perfect vases and two moulds in the glass case in front of the window (dance and banquet). — In the middle, ob-

jects found in a necropolis of unknown name (terracotta candelabrum; old coin of Volterra). — To the left of the entrance, four bronze candelabra.

Room VI. *CLUSUM (Chest)*. Entrance-wall: cinerary urns with portrait-like heads. To the left are two very realistic tomb-statuettes of women. — The glass-case in front of the window contains death-masks of clay and bronze. — Rear-wall: two large urns, one with a man and



woman (with gold ornaments), the other with a man and a winged *Paros*; between, chair with urn and table of bronzes, vases, etc., from a warrior's tomb.

**Room VII. VASES FROM CLUSIUM.** The vases of black clay (*bucchero*) are of native manufacture (comp. the Room of the *Bucchero* Vases on the 1st floor); those with painted figures are mostly importations from Greece. — We return to R. V and pass thence to the left into —

**Room VIII. LUNA** (*Luna*, p. 105). By the side-wall, remains of three temple pediments in terracotta (to the right and in the centre, groups of gods; to the left, *Destruction of the Nisibidæ*), of the 2nd cent. B.C.

**Room IX. FALERII** (*Civiltà Castellana*). To the right, archaic vases and bronzes down to the 6th cent. B.C.; to the left, of the 6th and 5th cent. B.C. — The corridor leads to the left to —

**Room X. TUSCANA** (*Tuscania*). Sarcophagus-figures. By the entrance, tomb-statue of a woman.

**Room XI. VITERVIA** (*Viterbo*). Vases and bronzes.

**Room XII. TIRANON** (*Tirannon*). Opposite the entrance, remains of a temple-pediment of terracotta (*Amphiaræus* and *Adrestus*). In the middle, good copies of an archaic statuette of *Artemis* at *Naples* (cast to the left). — We return through R. IX to —

**Room XIII. TARQUINI** (*Tarquinia*). By the walls, slabs with reliefs resembling metal-work. — In the middle, sarcophagus, with banquets on the sides and girth on the ends.

**Room XIV. VULCI.** In the middle, sculptures from the tombs of *Vulci*. — Left and remains of a terracotta pediment, with a relief of *Dionysus* and *Ariadne* (comp. the urn to the left). — In the wall-cases: remains from other necropolises in the district of *Vulci*. — We now pass through the small court into the large court.

**Court XV. FLORENTIA** *Hallies of the Roman Florence* (from temples, theatre, streets, and gates).

**Room XVI** has other remains of the theatre of Florence.

**Room XVII. FLORENTIA-FANULM.** Cinerary urns, cippi, and stiles from the earliest days of Florence (*Italia*) and *Fanulo* (*Etruscan*).

On the FIRST FLOOR to the left is the Egyptian Collection, to the right the older portion of the Etruscan Museum (founded 1811).

**Egyptian Museum. I HALL OF THE GODS.** At the door, small enigma, used in battle; small votive pyramid (18th cent. B.C.). — Entrance-wall: Mummies of ibises, hawks, and cats; images of sacred animals. In the other cases are statuettes of gods, amulets, scarabæi, etc. — By the 2nd window is a table for votive gifts to the dead. — In the centre: the Goddess *Hathor* suckling King *Horemheb*, a statue from Thebes (18th cent. B.C.), found near *Santa Maria sopra Minerva* at Rome. To the left of the exit, mummy of an ape; to the right, fragment of a statue of the god *Osiris*, in limestone.

**II HALL OF INSCRIPTIONS.** To the left, by the walls, sepulchral reliefs from the ancient empire. Porphyry bust, fragment of a colossal statue of a king (ca. 500 B.C.). Under glass: Wooden statuettes of two female slaves making bread (*Memphis*, ca. 530 B.C.). Beside the columns: Statues of the high-priest *Ptahmes* from *Memphis* (18th cent. B.C.), the first in quartz. — In the centre, Limestone sarcophagus and various remains of frescoes. By the walls, sepulchral reliefs and inscriptions (10th to 6th cent. B.C.); in the case by the entrance-wall, reliefs with representations of animals, and the statue of a deceased woman (ca. 1600 B.C.); on the opposite wall: Funeral rites (14th cent. B.C.); *Artisan* (18th cent. B.C.); *Seti I* receiving the necklace from the goddess *Hathor*, a large coloured relief in limestone (18th cent. B.C.); Coloured relief of *Ma*, the goddess of truth; fragment of a relief, with four scribes (18th cent. B.C.). — In the case by the window: *Fransco* from a tomb at Thebes (18th cent. B.C.), representing two Asiatic princes bringing tribute of gold and ivory. — At the door (right), the minister *Uahabre*, fragment of a statue from *Sais* (18th cent. B.C.), found near *Santa Maria sopra Minerva* at Rome).

**III. LARGE HALL OF MUMMIES.** By the window-wall, to the left, c

with mummy-ornaments. — To the right, Mummy of a woman (7th cent. B.C.), on a modern death-bed imitated from a wall-painting. Underneath are four canopi or vessels containing the intestines. — No. 21. of the papyri contains a representation of the judgment of the dead. — We now pass through the door to the left, at the opposite end of the room, into —

IV. SMALL HALL OF MUMMIES (with painted mummy-cases), and —

V. ALEXANDRIAN HALL (specimens of Hellenistic art in Egypt). In the middle, two mummies of the 2nd cent. A.D. — In the cases: Mummy of a child, with the head exposed; portrait of a woman from a mummy-coffin of the 2nd cent. A.D.; specimens of textile industry, etc. — We now retrace our steps through Rooms III and II, and enter —

VI. HALL OF SEPULCHRAL AND DOMESTIC OBJECTS. By the entrance wall. Vessels from Memphis and Thebes; small jar with lid, imported from Mycenæ; remains of eggs, fruit, etc. — Window-wall Vessels of metal and glass (the latter imported). — Exit-wall: Alabaster vessels bearing the names of kings (c. 8000 B.C.) painted vessels. — Last Wall: Chairs, baskets, etc. — In the middle: Rings, keys, remains of enamelled vessels, remains of plants, etc.

VII. ROOM OF THE CHARIOT. In the middle, \*War Chariot, found in a Theban tomb of the 14th cent. B C. — Entrance-wall: Textile goods, baskets, harp. — Rear-wall: Basi shoes, ornaments, mirrors, basket, comb, vase with black pigment for the eyebrows. Exit-wall: Weapons, etc. — The door in front leads to the —

Etruscan Museum. VIII. Room of  
THE BUCCHERO VASES (p. 485). Case 1:

Earliest ware; period of the hut-urns; Italic bucchero. — Cases 2 and 3 illustrate the gradual development of the art. — Cases 4 & 5: Vases from W. Etruria, showing Greek influence, with stamped frieses (8th cent. B.C.). Vessels of the same period and style, but in red clay, are seen by the doors and in the next case. — Cases 6-9: Vases from Chiusi, showing Oriental influence (6-5th cent. B.C.); applied bas-reliefs, baroque forms — Cases 10-12 illustrate the gradual decay.

IX, XII, XIII. ROOMS OF THE VASES. In the middle of Room IX, under glass: situla of bronze, with a low relief of Hephaestus brought back to Olympus by Dionysus (3rd cent. B.C.); situla of silver, with engraved design, a Phœnician work of the 7th cent. B.C.; leaden tablet from Magliano, with an Etruscan ritual inscription (3rd cent. B.C.). Case 1: Earliest vases, without glaze, most of them Italic. Cases 2 & 3: Corinthian vases (7-6th cent. B.C.), with a few Italic imitations. Case 4: Black-figured vases of the 6th cent. B.C. (none Attic). — Room XII. Case 1, in the middle of the room, contains Corinthian vases. Cases 5-10: Large Attic vases, with black figures, for water, wine, and oil (6th cent. B.C.). Cases 11 & 12: Black-figured tazze and craters. The central case on the floor of the room contains a potsherd of Chalcidian origin (below); above, Pyxis by the painter Nikosthenes. At the top is the "François Vase (so named from its finder), a crater by the Attic painter *Chitas* (6th cent. B.C.). In 1900 this vase was shattered by a miscreant, but it has been pieced together again. It

is decorated with (first section) the Calydonian Hunt, Theseus and Ariadne triumphing after the death of the Minotaur; (2nd section) Funeral games in honour of Patroclus, Lapithæ and Centaurs; (3rd section) Marriage of Peleus and Thetis; (4th section) Death of Troilus, Diogenes and Hephæstus in Olympus; (5th section) Figures of animals; (6th section, at the foot) Battle of pygmies and cranes, (on the handle) Astoria, Ajax with the body of Achilles and domains of battle. The most detached case contains (at the top) a beautiful white-ground vase, with a coloured representation of Aphrodite and two Amoretti in the interior. Cases 12-15: Red figured vase (5th cent.) Cases 16-19 Large and small vessels of diverse kinds. In the passage are two fine Apulian amphore. The space by the window wall contains Etruscan imitations. — Room XIII Cases 20-25 Vases from Apulia, Lucania, and Campania (4th-3rd cent. B.C.) Case 26 Silver plated and gold plated cases with reliefs, from Volturni (p. 3rd, 3rd-2nd cent. B.C.) — We now return to the Room IX and pass into the —

X Bronze Room. In the middle, fragments of large bronze figures, found at the springs of Chianciano. — Below the window, bronze mirrors with engraved designs. — Cases 1 & 2 Candelabra, etc., etc. — Case 3 Rings, earrings, razors, needles, etc. — Cases 4-7 Weapons. In case 5 405 Helmet with engraved designs, found at Verona (6th cent.); in Case 7 407 Helmet of Corinthian form. 408 Etruscan helmet, found at Cornus (6th cent. B.C.). Case 8 Articles of the 4th & 3rd cent. B.C., from Talmone. — Case 9 Objects from Todi (3rd cent.) — Case 10 Iron weapons. — Case 11 409 Silver vessel.

XI, Room of the Chimera. In the middle "Chimera, an early Greek work of the 6th cent. B.C., found at Arzino in 1861. — In the corner Athens, also found at Arzino, still an original of the school of Praxiteles (4th cent. B.C.); "Statue of an Orator, the so called 'Areopagite', of the latest period of the Roman republic found at the Trastevere Lake in 1390. — Case 5 Mirrors and mirror-cases the case in the middle especially fine. — In the table-cases are mirrors and objects in bone, including a statuette of a pygmy with a crane. — On the case Statuette, those to the right archaic, those to the left more developed; among the latter, a standing Hermaphrodite. — In the first glass case Objects found in a tomb chamber at Chiusi (5th cent. B.C.), the bronze rim of the handle, with its three pili, is a Greek work of the 6th cent. B.C. — In the second glass case at the top, 1 Youth with bow, 2 Athena after a Greek original of the 5th cent. B.C., below, 12 Vertumnus the Italian god of harvest (6th cent. B.C.), 14 Hercules, 16 Bust of a Roman boy. — We now return to Room XII and pass to the right into the —

XII Room of the Sarcophagi. To the left, under glass "Clay Sarcophagus from Chiusi, with abundant traces of painting and figure of the deceased on the bed (2nd cent. B.C.) — By the wall behind stone tombstone; cinerary urn in the form of a house; part of a pediment. — By the exit Two cinerary urns in the form of seated figures. — In the centre: Head of a warrior from the Necropolis of Volturni (5th cent. B.C.); Sarcophagus of paperia (5th cent. B.C.).

XIII Room of the Cinerary Urns. Extensive collection of Cinerary Urns with mythological designs in relief, arranged according to subjects (Etruscan works after Greek models). In the centre "Alabaster Sarcophagus from Cornus, with a painting of a battle of Amazons (4th cent. B.C.). — We return to Room XII and pass through the exit door to the right into the —

XVIII Room, with fine glass, tasteful grid ornaments, a small collection of coins (in the middle), and archaic vases and terracottas from Cyprus (right wall). — To the left is the —

XIX Room of the Cameos and Intaglios. Drawers beneath the intaglios contain casts. In the 1st case, to the left of the first window, the cameo No. 2 (red jasper), with the head of Augustus. — 1st case 100 1st case 101 1st case 102 1st case 103 1st case 104 1st case 105 1st case 106 1st case 107 1st case 108 1st case 109 1st case 110 1st case 111 1st case 112 1st case 113 1st case 114 1st case 115 1st case 116 1st case 117 1st case 118 1st case 119 1st case 120 1st case 121 1st case 122 1st case 123 1st case 124 1st case 125 1st case 126 1st case 127 1st case 128 1st case 129 1st case 130 1st case 131 1st case 132 1st case 133 1st case 134 1st case 135 1st case 136 1st case 137 1st case 138 1st case 139 1st case 140 1st case 141 1st case 142 1st case 143 1st case 144 1st case 145 1st case 146 1st case 147 1st case 148 1st case 149 1st case 150 1st case 151 1st case 152 1st case 153 1st case 154 1st case 155 1st case 156 1st case 157 1st case 158 1st case 159 1st case 160 1st case 161 1st case 162 1st case 163 1st case 164 1st case 165 1st case 166 1st case 167 1st 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4th Case 14th Wounded stag. — 5th Case (by the second window): 2 (black numbers), Apollo; 7th Hercules and Iphigeneia, with the name of the artist (*Phidias*); 72 Satyr and child. — 6th Case 101 Mourning Cupid; 11th Apollo. — 7th Case 176 (red numbers), Bacchante; 183 Pluto; 188, 191. Leda and the Swan. — 8th Case Chiefly portrait-heads. — By the third window is the collection bequeathed by Sir William Carr to the Uffizi in 1803. Case 1 & 2 Hermaphrodite; 3, Dancing satyr. — Case 3 26, 30 Five heads. — Case 4 108 Ajax and Achilles. — The revolving glass-case by the second window contains goldsmith's work; also, head of Alexander the Great in rock crystal. In the cabinets is a valuable collection of Florentine and foreign coins. — We now return to Room XII and cross the lobby to the —

XVI. Room of the Small Rooms. On a revolving stand by the entrance-wall "Statuette of Eros, a Greek original of the 5th cent. B.C. — In Case 4 Silver shield of Achilles the Alan (11th cent. A.D.). — By the next wall, in the glass-case Sleeping Eryx, at the top, statuette of Hypnos, god of sleep. — East-wall Two Roman inscriptions on bronze, two statuette of Tyche, tutelary deity of Antioch; statuette of a woman. — By the door, Statuette of an Amazon after a statue by Polykleitos (revolving stand). In the central case Serapis; statuette of Hercules Aphrodite, and Hephæstus (under, restored wrongly with a shield).

XVII. Room of the Ichnæ. In the middle, on a revolving stand So-called "Idolion, an honorary statue of a young athlete, a Greek original of the 5th cent. B.C., found at Paestum in 1850, the base dates from the 16th century. — By the rear-wall, to the right "Torso of a youth, a Greek original of the end of the 5th cent. B.C. — Left wall four Greek portrait-heads (7 Sophocles; 8 Homer).

Ascending the staircase from Room XVI to the second floor, we enter the GALLERIA DEGLI ARABICI (tapestry). Excellent catalogue (1884), 1 fr.

The first rooms contain ancient woven and embroidered stuffs of the 14th (Life and Coronation of the Virgin, in the second room) and 15th cent., and fine specimens of velvet, gold brocade, and damask of the 16th, 17th, and 18th centuries. — There come the ARABICI: the produce of the Florentine tapestry factory which was founded in 1485 under Cosimo I. by Francesco Kardor and Jan van Rost of Brumois, and which prospered and fell with the house of Medici. The word *Arabi*, like the English *serm*, is derived from the town of Arras in French Flanders, one of the most celebrated ancient seats of tapestry manufacture; the French term 'Gobelins' is elsewhere more general. The cartoons for the tapestry exhibited here were designed in the 16th cent. by Bronzino (Nos. 117, 121, 123), Settimio (Nos. 111, 115-120), Serbelloni (Nos. 15-19, 20-23), Altieri (Nos. 24, 25, 26, 28), Stradano Pomati, and others. The imitation of painting in tapestry was carried to an extreme in the 17th cent. by Pierre Ponce of Paris, whose hands the decorative character of the produce deteriorated (Nos. 29, 31, 37, 39-43, 49, 50, 112-115, 124. History of Esther, 75-80). The manufactory was closed in 1797. — Here also are some German tapestries of the 16th cent. (David and Bathsheba, 60-63), and some from the Netherlands of the 16th (No. 66) and 18th cent. (Nos. 71-74, 82-85, Henri III and Catherine de Medici, 67-69).

In the same street, at the corner of the Via di Pinti, is situated the church of Santa Maria Maddalena de' Pazzi (Pl. II, 5). The graceful anterior court was designed by Giuliano da Sangallo (1470); the columns were modelled after an antique capital found at Fiesole. In the 2nd chapel, on the left, is a Coronation of the Virgin by Costmo Rosselli (1505), the richly decorated chapel of the high-altar is by Ciro Ferri, the altar-piece by Luca Giordano. — In the adjacent Via della Colonna, No. 1, is the entrance to the

chapter-house of the monastery belonging to the church (now carabinieri barracks) with a large \*Fresco by Perugino (Christ on the Cross, date about 1495). Adm., see p. 487.

In the *Via di Pinti*, No. 62, farther to the N.E., is the *Palazzo Panciatichi-Ximenes* (Pl. H, I, 4), erected by Giuliano da Sangallo in 1490, and enlarged in 1620 by Gherardo Silvani. It contains a collection of Japanese porcelain, of weapons, and of pictures (no adm.).

The *Via di Pinti* ends at the *Porta a Pinti* (Pl. I, 4), just outside of which is the *Protestant Cemetery*, with the graves of Mrs. E. B. Browning, W. S. Landor, Arthur Clough, Theodore Parker, etc.

For the neighbouring *Piazza d'Azeglio*, see p. 481. — To the *Piazza Santa Maria Nuova* and the *Piazza del Duomo* by the *Via della Pergola*, see p. 456.

**c. From the Piazza del Duomo to the Piazza San Marco and Piazza dell'Indipendenza by the Via Cavour.**

The *VIA DE' MARTELLI* (Pl. F, 4), beginning at the Baptistery, and its continuation, the wide *VIA CAVOUR* (Pl. F-H, 8, 2; formerly *Via Larga*), together form the most important thoroughfare in the N. part of the city.

At the corner of the *Via de' Martelli* and the *Via de' Gori* rises the church of *San Giovannino degli Scolopi* (i.e. of the *Padri delle Scuole Pie*; Pl. F, 4), erected in 1352, remodelled after 1579 by B. Ammannati, completed in 1661 by *Alfonso Parigi*, and in the possession of the Jesuits from 1557 to 1775. The church contains pictures by *Allori*, *Franc. Currado*, etc.

Opposite, to the right, at the beginning of the *Via Cavour*, is the *Palazzo Panciatichi* (Pl. F, 4), built about 1700 by Carlo Fontana, with a relief of the Madonna by *Desiderio da Settignano* at the corner.

The adjoining building on the left, which has been in possession of the government since 1814 and is now occupied by the prefecture, is the old palace of the Medici, generally called after its later owners the \**Palazzo Riccardi* (Pl. F, 3, 4). It was erected about 1435 under Cosimo Pater Patrie by Michelozzo, who here introduced the practice of tapering the rustica in the different stories. The unsymmetrical façade is surmounted by a rich and heavy cornice. Here Cosimo's grandson Lorenzo il Magnifico was born on Jan. 1st, 1449, and here he maintained his brilliant establishment. Lorenzo's sons Piero, Giovanni, and Giuliano also first saw the light within its walls. Giulio, Ippolito, Alessandro, and Cosimo L. de' Medici (the last till 1540; comp. pp. 445, 510) subsequently resided here, and the family continued in possession of the palace until it was sold in 1659 by the Grand-Duke Ferdinand II. to the Riccardi family, who extended it considerably to the N. in 1714, enclosing within its precincts the *Strada del Tradito* where Duke Alessandro was assassinated by Lorenzino de' M

in 1587. The original structure, however, is still in great part recognisable, particularly its beautiful court and the staircases.

An imposing gateway leads to the COURT, surrounded by arcades, ancient busts, sarcophagi, Greek and Latin inscriptions from Rome, etc. The sarcophagus in the S.W. corner, with the representation of the Calydonian Hunt, formerly contained the remains of Queceto de' Medici, an ancestor of the family who was Gonfaloniere in 1200. The relief-medallions above the arcades, copied from antique gems, are by *Donatello*.

The first staircase on the N (right) side leads to the private CHAPEL of the Medici (adm., see p. 437), embellished with 'Frescoes by *Benozzo Gozzoli*, painted about 1458-60, representing the journey of the Magi, with numerous portraits of the Medici. *Benozzo* 'shaped the various episodes of a pompous progress into one long series filling the walls of the body of the building. The kings, in gorgeous state, are accompanied on their march by knights and pages in sumptuous dresses, by hunters and followers of all kinds, and the spectator glances by turns at the forms of crowned kings, of squires, and attendants with hunting leopards, all winding their solemn way through a rich landscape country'. — C. & C. — On the window-walls are charming 'Angels in the garden of heaven, of admirable design.

The second staircase on the right (Ingresso agli Uffizi della Reale Prefettura) leads to the GALLERY (adm., see p. 437), a sumptuous apartment, with a ceiling painting by *Luca Giordano*, representing the Medici as gods of light among the deities of Olympus (1684).

At the back of the palace, Via de' Ginori 4, is the entrance to the BIBLIOTHECA RICCARDIANA, founded in 1600 by *Riccardo Riccardi*, and purchased by the state in 1812. The collection comprises about 30,000 vols. and 3800 MSS., including a Virgil illustrated with miniatures by *Ben. Gossoli* and several MSS. by *Dante*, *Petrarch*, *Machiavelli*, *Galileo*, etc. Admission, see p. 437.

The Palazzo Ginori (Pl. F, 3), Via de' Ginori 13, was built by *Baccio d'Agnoli* and contains a fine Holy Family by *Luca Signorelli*.

Farther on in the Via Cavour (No. 45; left) is the Biblioteca Marucelliana (Pl. G, 3; adm., see p. 437), founded in 1703 by *Francesco Marucelli*, containing numerous works on the history of art and a fine collection of engravings.

Farther on, to the right, opens the PIAZZA SAN MARCO (Pl. G, 3), which is adorned with a bronze statue of *General Fanti* (d. 1861), by *Pio Fedè*, erected in 1872. On the N.E. side of this piazza rises San Marco, an old monastic church, founded in 1290, several times rebuilt (once by *Giov. da Bologna*), and provided with a façade in 1780.

INTERIOR. Entrance-wall *Pietro Cosm'ini* (a pupil of *Giottesco*). The Annunciation, a fresco discovered in 1901; over the central door, *Giottesco*, Crucifixion. RIGHT WALL, 2nd altar 'Madonna with six saints, by *Fra Bartolomeo* (1509; injured), 3rd altar Early Christian mosaic from Rome (modernized). — In the SACRISTY (erected by *Michelesso*, 1457) a recumbent statue of St. Antoninus (p. 491) in bronze, by *Portigiani*. — Adjoining the choir on the left is the chapel of Prince Stanislaus Potiatowski (d. 1806). — Then the CHAPEL OF ST. ANTONINUS; architecture (ca. 1588) and statue of the saint (above the entrance arch) by *Giovanni da Bologna*; the six statues of other saints are by *Pietro Francavilla*. Frescoes, representing the burial of the saint, by *Passignani*. — This church contains (between the 2nd and 3rd altars of the left wall) the tombs of the celebrated scholar *Giovanni Pico della Mirandola* (p. 857), who died in 1494 at the age of 31, and of the learned poet *Angelo Poliziano* (1454-94; p. 487).

Adjacent to the church is the entrance to the once far-famed "Monastery of San Marco (Pl. G, 3), suppressed in 1867, and now restored and fitted up as the *Museo di San Marco* (adm., see p. 437; catalogue, 1889, 1½ fr.) The building was originally occupied by "Bivostino" monks, but was transferred under Cosimo the Elder to the Dominicans, who were favoured by the Medici. In 1437-48 it was restored in a handsome style from designs by Michelozzo, and shortly afterwards it was decorated by *Fra Giovanni Angelico da Fiesole* (1387-1455) with those charming "Frescoes" which to this day are unrivalled in their portrayal of profound and devoted piety. The painter *Fra Bartolomeo della Porta* (1475-1517) was a monk in this monastery from 1500 and the powerful preacher *Giovanni Savonarola* (burned at the stake in 1498, see p. 442) also once lived here.

The FIRST CLOISTERS, which are entered immediately from the street, contain a fresco by *Pisanello* in the 5th lunette to the right of the entrance, showing the original facade of the cathedral (comp. p. 497) and four other lunettes with frescoes by *Fra Angelico* to the left of *Pisanello's* fresco, over the entrance to the "refectory", or apartments devoted to hospitality, "Christ as a pilgrim welcomed by two Dominican monks: 'No scene more true, more noble, or more exquisitely rendered than this, can be imagined' (C & C), over the door of the refectory, Christ with the wound prints, the head of elevated beauty and divine gentleness; over the door to the chapter-house (see below) St. Dominic with the scourge of nine thongs (damaged); farther on, over the door to the storeroom, St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his finger on his lips. To the right of the last is a 5th fresco by *Fra Angelico*, Christ on the Cross, with St. Dominic. — The second door in the wall opposite the entrance leads to the *Chorus Novus*, which contains a large "Crucifixion (Christ between the thieves), surrounded by a group of twenty saints, all lifelike, with busts of Dominicans below, by *Fra Angelico*. The sympathetic grief of the saints is most poignantly expressed.

The door in the E. corner of the cloisters leads to a vestibule, containing photographs of *Fra Angelico's* paintings, beyond which is the *Ornatary*. The back wall of the latter is adorned with the so-called "Providence" (the brothers and St. Dominic seated at a table and fed by two angels), and a Crucifixion by *Guo. del. Sordani*.

The door to the left of the chapter house leads to the SECOND CLOISTERS, which, with the rooms on the right, have accommodated since 1868 the architectural fragments (chiefly mediæval), coats-of-arms, inscriptions, sculptures, and fragments removed from the demolished palace of the Centre (p. 446). — To the right of the passage is the *Small Refectory*, containing a Last Supper by *Don. Ghirlandajo*. — Adjoining is the staircase to the upper floor.

UPPER FLOOR. The corridors and the adjacent halls are adorned with a succession of frescoes by *Fra Angelico* and his pupils. In the 1st Corridor, immediately opposite the staircase, the Annunciation, a work of very tender feeling; to the left of the entrance, Christ on the Cross, with St. Dominic. — In the 2nd Corridor (to the left), Annunciation; 3rd, Transfiguration; opposite is the corridor, "Madonna enthroned with saints; 4. The two Maries at the Sepulchre, 5. "Coronation of the Virgin" whose humble joy is beautifully depicted. The Last (also in the adjoining corridor) were once occupied by *Savonarola*. In No. 12 are a relief (1501) and a bronze bust of *Savonarola* by *Dupré*, and three frescoes by *Fra Bartolomeo*. Two Madonnas, and, on the left wall, Christ as a pilgrim received by two monks (portraits of two priors of the monastery). Cell No. 16 contains a portrait of *Savonarola* by *Fra Bernardino*, and autographs No. 16 his crucifix and a copy of an old picture representing his execution.

tion (original at the Palazzo Corsini, p. 507). — We now return to the staircase, at the head of which are the cells (No. 31) of *St. Antonine* (Ant. Pierozzi: d. 1459), Archbishop of Florence for 14 years. — Opposite is the *LIBRARY*, the first public library in Italy, built by *Michelozzo* in 1441 for *Cosimo de' Medici*, who presented it with 400 MSS. collected by *Niccolò Niccoli*. The glass-cases in the middle contain ritual books, with miniatures by *Fra Benedetto*, the brother of *Angelico*, and other artists of the 16th century. — On the other side of this corridor are Two CELLS (Nos. 33, 34), near those of *St. Antonine*, and containing three small easel pictures by *Fra Angelico* (\**Madonna delle Stelle*, \**Coronation of the Virgin*, and \**Adoration of the Magi with the Annunciation*). The Last CELL on the right, embellished with a fine *Adoration of the Magi*, *al fresco*, by *Fra Angelico*, is said to be that which *Cosimo Father Patrius* caused to be fitted up for himself, and where he received the *Abbot Antoninus* and *Fra Angelico*; it contains his portrait by *Pontorno* and a terracotta bust of *St. Antonine*.

The *Accademia della Crusca*, founded in 1582 to maintain the purity of the Italian language, occupies part of the monastery. Its great dictionary of the language, begun in 1843, is still only about half finished.

On the S.E. side of the piazza, at the corner of the *Via della Sapienza* (leading to the *Piazza dell' Annunziata*, p. 482), lies the *Reale Istituto di Studi Superiori* (entr. *Piazza S. Marco* 2), the first floor of which contains the *Indian Museum*, founded by *A. de Gubernatis* (adm., see p. 437; catalogue 60 c.), and *Mineralogical and Geological Collections*. — This building is adjoined on the N.E. by the fine *Botanical Garden* (Pl. H, 3; entr., *Via Micheli* 3), founded by *Cosimo I.* in 1548, usually called the *Giardino de' Semplici*.

The quiet *Via Ricasoli* leads from the S. angle of the *Piazza di S. Marco* to the *Piazza del Duomo*. No. 52 in this street is the entrance to the *Accademia di Belle Arti* (Pl. G, 3), containing the \**GALLERIA ANTICA e MODERNA*, founded in 1783. Admission, see p. 437; catalogue (1901), by the curator *E. Pieraccini*, 2 fr. The building was originally the *Ospedale di San Matteo*. — The collection of ancient masters contains few pictures to strike the eye or imagination of the amateur, but it is a most important collection for students of the development of Italian art during the 14-16th centuries. We have the advantage here of being able to concentrate our attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. The small pictures of *Giotto* (Room VI. No. 103, etc.) and *Fra Angelico's* *Life of Christ* (Room IX, No. 233) are merely to be regarded as supplementary to the much more important labours of these two great masters in the department of fresco-painting; the *Last Judgment* (Room IX, No. 266) and the *Descent from the Cross* (Room VI, No. 166), however, afford a good idea of *Fra Angelico's* works. The collection is chiefly important for the study of the Florentine art of the 16th century. The excellent narrative-painter *Francesco Pesellino* (Room IV, No. 72)

appears here as the hair of *Masaccio*, who is by no means well represented in this gallery (Room IV, No. 70). *Filippo Lippi's* Coronation of the Virgin (Room III, No. 62), with a portrait of himself, belongs to his later period. In this work the master obviously aims at sensuous beauty in his female forms, he departs from the strictly ecclesiastical style and borrows various effects from the province of sculpture. *Verrocchio's* Baptism of Christ (Room IV, No. 71), which, according to Vasari, was finished by his pupil *Leonardo da Vinci*, betrays a certain crudity in the figure of the Baptist, while the landscape and the two angels distantly recall Leonardo's technical skill and sense of form. *Sandro Botticelli's* Spring (Room IV, No. 80), which transports us to the realm of antique myth, is the most popular picture in the gallery, owing to its fairy-like charm. *Domenico Ghirlandajo* was thoroughly conversant with traditional forms, and with their aid he has been enabled to produce majestic and spirited figures, and to unite in them the result of the labour of two generations. His Madonna and angels (Room III, No. 66) is better preserved than the Nativity of Christ (Room VII, No. 195). A comparison of Ghirlandajo's simplicity of style, the outcome of a mature imagination, with the elaborate and exaggerated manner of many old masters, is most instructive. *Lorenzo di Credi's* Nativity (Room V, No. 92) is attractive on account of its beauty of expression and the careful execution of the landscape. Among *Fra Bartolomeo's* pictures, Mary appearing to St. Bernard (Room V, No. 97) is particularly worthy of notice, as it affords an insight into the master's method of painting. *Mariotto Albertinelli*, who is closely allied to *Fra Bartolomeo*, is well represented by a Trinity (Room III, No. 63); his Annunciation (Room VII, No. 189) is no longer in its original condition.

This gallery is important also to the student of Umbrian art in the 15th century. It possesses one of the chief works of *Gentile da Fabriano*, an Umbrian master, closely allied to *Fra Angelico* in his modes of thought (Adoration of the Magi; Room XVI, No. 165). This work affords distinct evidence of the unity of sentiment which existed between the Schools of the North and South in the 15th cent., notwithstanding their external independence. *Perugino's* pictures are greatly above the average merit of his works: in his Piety (Room III, No. 56) an admirable individuality of character is exhibited; his skill as a colourist is shown in his Mount of Olives (53); and his Assumption (57), admirable both in composition and execution, reveals him at the zenith of his power.

From the *Vestibule* (Room I), in which is the ticket-office, we proceed straight on to Room II, the first portion of which is hung with fine Flanders tapestry (scenes from the Creation), in the style of *Hendrick van Orley* (d. 1641).

Beneath the cupola at the other end of the room stands the celebrated "David ('Il Gigante') by *Michael Angelo*, shaped by

youthful artist in 1501-1508 from a gigantic block of marble, which had been abandoned as spoiled. The statue formerly stood in front of the Palazzo Vecchio (p. 448).

'No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the *'David'*. Vasari sings the praises of the miracle-worker, who raised the dead, spotted block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the demeanour of the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side holds the handle of the sling; next instant he will make the attack'. — *Springer*.

This part of the room contains also a collection of casts of the great master's works, and photographs of his drawings (right transept) and of the Sistine frescoes (left transept). — The door on the left leads to —

III. Room of *PERUGINO*. To the left of the entrance: *Pietro Perugino*, \*57 Assumption of the Virgin, with SS. Michael, Giovanni Gualberto, Dominic, and Bernard, brought from Valtombrosa (1500); \*58. Pieta (early work); \*241, 242. Portraits of two monks of Valtombrosa. 56. *Fra Filippo Lippi*, Madonna with four saints; 53 *Perugino*, Christ on the Mt. of Olives; opposite, \*66. *Dom. Ghirlandajo*, Madonnas with angels and four saints, with predella (No. 67); 66. *Luca Signorelli*, Crucifixion and Mary Magdalen (striking in its expression of absolute despair); \*62. *Fra Filippo Lippi*, Coronation of the Virgin, one of the master's best works; the monk below to the right, with the inscription 'is perfectit opus', is a portrait of the painter himself. 63. *Albertinelli*, Trinity (1500). — The Perugino Room is adjoined on the right and left by the —

BOTTICELLI ROOMS (IV, V) — IV. Room. To the right of the entrance, 70. *Masaccio*, St. Anna with the Virgin and Child; \*71. *Andrea Verrocchio*, Baptism of Christ (much injured), said to have been finished by *Leonardo da Vinci*; 72. *Franc. Pesellino*, Predella with the Nativity, the Beheading of SS. Cosmas and Damianus, and Miracles of St. Anthony, 73. *Sandro Botticelli*, Coronation of the Virgin, with predella (No. 74), 76. *Andrea del Sarto*, Four Saints, with predella (No. 77) representing scenes from their lives, 76. Christ (fresco); 78. *Perugino*, Crucifixion; 79. *Fra Filippo Lippi*, Adoration of the Holy Child. \*80. *Sandro Botticelli*, Allegorical representation of Spring: on the left, Mercury and the Graces, Venus and Cupid with the bow in the middle, and on the right, the Goddess of Spring and Flora (Chloris), accompanied by Zephyr, the spring-wind. 82. *Fra Filippo Lippi*, Adoration of the Child. — V. Room. To the right of the entrance: 98. Descent from the Cross, the design and upper half by *Filippino Lippi*, the lower half

by *Pietro Perugino*; opposite, 84. *Frans. Botticelli* (here ascribed to *Sandro Botticelli*), Tobias with the three angels; 85. *Botticelli*, Madonna enthroned, with angels and six saints; 86. *Fra Filippo Lippi*, Predella with scenes from the legends of SS. Frigidianus and Augustine, 88. *Botticelli*, Madonna with six saints; 92. *Lov. di Credi*, Nativity; 91, 93. *Filippino Lippi*, St. Jerome and John the Baptist; 94. *Lov. di Credi*, Adoration of the Holy Child; 97. *Fra Bartolomeo*, Apparition of the Virgin to St. Bernard, a youthful work with a beautiful landscape (injured). — We now return to Room II. and ascend the steps at the end of the left transept to the —

ROOMS OF THE TUSCAN SCHOOL (VI-VIII). — VI. Room, Works of the 13-15th centuries. To the left of the door: 102. *Cimabue*, Madonna and angels (13th cent.). [On the wall behind this picture is a fresco (shown by the custodian on request), by *Andrea del Sarto*, representing the Care of the sick in the Ospedale di San Matteo (see p. 492).] Then, 103. *GiOTTO*, Madonna with angels; *School of Giotto*, 104-116. Scenes from the life of Christ, 117-126. Scenes from the life of St. Francis; 127. *Agnolo Gaddi*, Madonna enthroned, with saints; *Ambrogio Lorenzetti*, 134. Presentation in the Temple (1342), 132, 136. Four scenes from the life of St. Nicholas, 147. *Florentine School* (15th cent.), Portion of a chest, with the representation of a wedding (*Adimari-Ricasoli*), of historical interest to art-students. Adjacent, *Sandro Botticelli*, 157. Resurrection, 158. Death of St. Augustine, 161. Daughter of Herodias with the head of the Baptist, 162. Vision of St. Augustine (these four predelle). Opposite, 164. *Luca Signorelli*, Madonna with saints; below, predella with Last Supper, the Mount of Olives, and the Scourging of Christ. On easels \*165. *Gentile da Fabriano*, Adoration of the Magi (the painter's masterpiece, 1423), with pleasing episodes in the background; \*166. *Fra Angelico*, Descent from the Cross. — VII. Room. Works of the 15-16th centuries. To the left: 168. *Fra Bartolomeo*, Christ and saints (frescoes); the monk's head in the centre is especially fine. *Albertinelli*, 167. Madonna enthroned, with four saints, 169. Annunciation (1510), 172. *Fra Bartolomeo*, Savonarola in the character of St. Peter Martyr (copy); 179. *Angelo Bronzino*, Portrait of Duke Cosimo I. In the middle: 195. *Dom. Ghirlandajo*, Adoration of the Shepherds (1485). — VIII. Room. Works of the 16-18th centuries. To the left: 196. *Al. Allori*, Annunciation; 207. *Cristof. Allori*, Adoration of the Magi.

We now return to the front part of Room II (p. 498) and pass through the door to the left into the —

IX. ROOM OF THE BEATO ANGELICO. Right: *Fra Angelico*, 246. Pietà, 243. History of SS. Cosmas and Damian, 233-237, 252-254. Life of Christ in 8 pictures and 35 sections (executed with the aid of other painters); above, 227, 285. Madonna with saints, beside the door, to the left, \*266. Last Judgment (the representation of



the blessed, to the left, full of grace and feeling). In this room also, 263, 264. *Fra Filippo Lippi*, Annunciation, with SS. John the Baptist and Anthony the Hermit. — Adjoining are the —

Rooms of the EARLY FLORENTINE SCHOOL (X and XI), with works of the 14th and 15th centuries. — XI. Room. 9. *Pasino di Bonaguida*, Crucifixion (1310).

A staircase in the vestibule ascends to the first floor, on which is the GALLERY OF MODERN PICTURES — 1st R. 10. *Franco Mayer*, The two Foscari; 15. *P. Benvenuti*, Hector abiding Paris; 19. *Ad. Meyer*, Death of Raphael; 23. *Quirici*, Battle of Legnano. — 2nd R. 20. *Ussi*, Expulsion of the Duke of Athens from Florence; 55. *Adamo*, Battle of Solferino in 1859 (1855) — 3rd R. 70. *Costagioni*, Filippo Lippi and the new Bapt; 82. *Benvenuti*, Entry of Charles VIII. of France into Florence; 88. *Sanfelici*, Murder of Bonduclimonte. — 4th R. 107-113. *Signorini*, Popular festival at Florence — 5th R. 122. *Pastori*, Episode after the battle of Magenta. — 6th R. 161. *Giovannetti*, Tomb, Shower of ashes at Naples (1850); 168. *Pastori*, John the Baptist before Herod.

The Academy also harbours the Conservatorium of Music, which possesses an interesting collection of musical instruments, including some highly valuable violins and violoncellos by Ant. Stradivari, Nic. Amati, and others (open free on Tues., Thurs., & Sat., 10-5).

The same building (entrance in the Via degli Alfani, No. 52) contains the celebrated manufactory of Florentine *Mosaic*, founded in the 16th cent. under Ferdinand I. and transferred from the Uffizi to this site in 1797. To the left is the *Museo dei Lavori in Pietre Dure* (adm., see p. 457), containing a collection of the materials used (Rooms 1-3) and of finished works (Rooms 4 & 5).

No. 54 in the Via Ricassoli is the entrance to the COURT of the Academy, where a statue of St. Matthew, begun by *Michael Angelo*, as one of the Twelve Apostles he was to supply for the cathedral (1509), is preserved by the rear-wall.

At the corner of the Via Cavour (p. 489) and the Via degli Aranzieri, on the N.W. side of the Piazza San Marco, stands the *Cusino di Livio* (No. 59; Pl. G, 3), a small but tasteful structure by Bern. Fallini (1775). — Adjacent is the *CANNO DI SAN MARCO* or *Corteo Mediceo* (No. 63; Pl. G, 2, 3; now a jury court), erected in 1576 by *Buontalenti*, on the site of the famous Medici gardens, where Lorenzo II Magnifico preserved a number of treasures of art for which no place could be found in the neighbouring palace of the Medici (see p. 489). *Bertoldo*, the heir and pupil of Donatello, was appointed keeper, and round him clustered a troop of eager students. No other school ever attained so great celebrity. Leonardo da Vinci, Lorenzo di Credi, Giovanni Francesco Rustici, Andrea Sansovino, Pietro Torrigiani, and, last but not least, Michael Angelo, all owe their artistic education to the garden of the Medici. Duke Cosimo I. afterwards transferred the collection to the gallery of the Uffizi.

A little farther on, Via Cavour 60, on the same side of the street, are the former cloisters of the barefooted monks, or Recollots,

the *Chiusura delle Scuole* (Pl. G, 2), an elegant court of the early Renaissance, surrounded with colonnades and adorned with admirable \*Frescoes in two shades of brown from the history of John the Baptist, with allegorical figures and rich ornamentation, by *Andrea del Sarto* and *Franciabigio* (ca 1514-20). Adm., see p. 437.

On the right: 1 Allegorical figure of Faith (ca 1520); 2 The Angel appearing to *Zacharias* (1520); 3 Visitation (1524); 4 Nativity of the Baptist (1525); with the noble figure of *Zacharias* writing; 5 Departure of John from his father's house, and 6 His meeting with Christ (these two by *Franciabigio*, 1515-19). — 7 Baptism of Christ (the earliest and weakest of all, perhaps painted by the two artists in common, 1514?); 8 Allegorical figure of Love (c 1520); 9 Allegorical figure of Justice (1515); 10 John preaching in the desert (1514?); 11 John baptizing (1517); 12 John made prisoner (1517); 13 Dance of Salome (1522); 14 Death of John; 15 His head brought in on a charger; 16 Allegorical figure of Hope (the last three painted in 1528). — It is interesting to remark in several of these frescoes the influence of *Albert Dürer*. For example, in the Sermon of John, the Pharisee in the long robe and the woman with the child are borrowed from the engravings of the German master.

Proceeding farther to the N.E., we traverse the *Via Salvatrina* to the left, and enter the *Via San Gallo*, No. 74 in which, a corner house, is the \**Palazzo Neroni*, formerly the *Palazzo Pandolfini* (Pl. G, H, 2), erected in 1510-20 by *Giov. Franc. da Sangallo*, from the designs of *Raphael*.

A little to the N.W. of the *Piazza San Marco*, at *Via Ventisette Aprile* A, is the little *Conacolo di Sant' Apollonia* (Pl. G, 3), the refectory of a monastery of that name (founded in 1339), now used as a military store. Since 1890 the *Conacolo* has contained a small picture-gallery (adm., see p. 437).

In the *Aula Room* are paintings of the 15th cent., chiefly from the studio of *Dom. Ghirlandajo*. — The *Marz Room* contains several works by *Andrea del Castagno*. On three of the walls are frescoes (about 1425?), transferred to canvas and partly retouched (previously in the *Villa Pandolfini* at *Legnaja*), of three portrait figures: *Filippo Strozzi*, surnamed *Pippo Spesso*, i.e. 'Overgrown' or supreme count of *Toscana*, the conqueror of the *Turks*; \**Parlante degli Uberti*, leader of the *Ghibellines*; *Vic. Acciajuoli*, mentioned on p. 524; the *Common Sibyl*; *Tomyris*; *Dante*; *Petrarch*; and *Domenico*. On the wall to the right is an admirably preserved \**Process of the Last Supper*, with figures charged with life (a late work of the master, ca. 1460?); above, the *Crucifixion*, with the *Entombment* on the right and the *Resurrection* (beardless Christ) on the left.

The *Via Ventisette Aprile* ends on the N.W. at the large *Piazza dell' Indipendenza* (Pl. F, 2; omn., see p. 434), which is embellished with bronze statues of the statesmen *Bettino Ricasoli* (1806-80), by *Augusto Rivalta*, and *Ubaldo Peruzzi* (1822-91;  *Sindaco of Florence from 1864 to 1878*), by *R. Romanelli*, both erected in 1897.

The *Via della Fortezza* leads hence to the *Viale Filippo Strozzi* (electric tramway No. 1, p. 434), and to the *Fortezza San Giovanni Battista*, now the *Fortezza da Basso* (Pl. E, F, 1), built by Duke *Alexander* in 1534-35 to overawe the city. — From the E. side of the fort pleasant public gardens extend as far as the picturesque *Via Lungo il Mugnone* (Pl. F, H, 1).

### 1. From the Piazza del Duomo to San Lorenzo and Santa Maria Novella.

From the entrance of the *Via de' Cerretani*, which leads straight from the Piazza del Duomo (p. 450) to Santa Maria Novella, the Borgo S. Lorenzo runs to the right to the Piazza San Lorenzo (Pl. F, 4). To the left in this square is the church of S. Lorenzo, and at its N. end, near the *Via de' Ginori* (p. 490), is a statue of *Giovanni della Banda Nera* (p. 442), by Baccio Bandinelli (1540), on a pedestal ('Base di San Lorenzo'), with reliefs referring to Giovanni's victories.

\*San Lorenzo (Pl. E, F, 3, 4), founded and consecrated by St. Ambrose in 394 and restored in the 11th cent., is one of the most ancient churches in Italy. In 1425 the Medici and seven other families began a complete reconstruction of the church on a large scale from the designs of *Filippo Brunelleschi*, who restored the form of the early-Christian basilica, consisting of a nave and aisle terminated by a transept, the nave being covered with a flat ceiling, and the aisles with groined vaulting. He then added low chapels resembling recesses on each side. Over the columns (14 in number, and two pillars) he replaced the ancient architrave which had been removed in the middle ages, and now support the fine projecting arches. The cupola, which rests upon the cross without the interposition of a drum, was added by Brunelleschi's successor, *Antonio Manetti* (d. 1460). The high-altar was consecrated in 1461. The inner wall of the façade is by *Michael Angelo*, who also added the New Sacristy (p. 500) and the Laurentian Library. His design for the outside of the façade (1516) was unfortunately never executed, but is preserved in the Galleria Buonarroti (p. 480). The completion of the façade is now contemplated.

At the end of the *Roveto Azzurro* is the Monument of the painter *Piero Benvenuti* (d. 1344), said to be by *Thorelholm* (?). — Some of the bas-reliefs on the two pulpits are by *Donatello* (late work) and his pupils *Berardo* and *Bellino*. — *BORRINI TRANSEPT*, on the altar, a marble tabernacle by *Desiderio da Settignano*. — A simple inscription beneath the dome, at the foot of the steps leading to the Choir, marks the tomb of Cosimo the Elder, selected by himself, in which he was laid on Aug. 2nd, 1464, according to his own request without any funeral pomp. The slab is a copy of the original by *Verrocchio*. The Signoria honoured Cosimo's memory by passing a decree which gave him the title of 'Pater Patriæ'. Donatello is buried in the same vault — In the 2nd chapel to the left of the choir, the monument of a Countess Matilda Ferrari-Corbelli, by *Dupré*, 1884. — The square 'Old Sacristy', to the left, built in 1421-25 by *Filippo Brunelleschi*, is one of the earliest achievements of Renaissance architecture. It is covered with a polygonal dome, the projection with the altar having a small flat dome. The admirable plastic decoration (now whitewashed) is by *Donatello*: above the bronze doors, which are adorned with reliefs, are two masks, beneath a frieze of angels' heads; in the lunettes are the Evangelists and on the spandrels are scenes from the life of John the Baptist (all in stone). Donatello also executed the beautiful terracotta bust of St. Lawrence on the entrance wall. The marble monument of Giovanni d'Avanzato de' Medici and Piccarda Buoni, the parents of Cosimo, beneath the table in the centre, are by *Dupré* (1420). Beside the entrance is the simple and

tasteful monument of Piero de' Medici (father of Lorenzo il Magnifico) and his brother Giovanni, by Andrea Verrocchio (1473). In the small chamber, to the left, is a fountain also by Verrocchio — In the 2nd chapel (Capp. Martelli) are a Monument to Donatello, by R. Romanelli (1886), and an Annunciation, by Fra Filippo Lippi. — In the LAST AISLE is the Martyrdom of St. Lawrence, a large fresco by Angelo Bronzino. Adjacent is a beautiful cantoria by Donatello — The adjoining door leads to the cloisters and the library (see below).

The *Colonnata*, immediately adjoining the church, with double arcades attributed to Bramante, form a striking reminiscence of the great period of the Medici. Immediately to the right is a statue of Paolo Giovio (1483-1555), the historian, by Francesco da Sangallo (1560).

A staircase, beginning in the passage to the right of the entrance to the church, ascends to the upper story of the cloisters and to the *Biblioteca Laurenziana* (Pl. E, F, 4; adm., see p. 437; gratuitous forbidden), a library founded by Cosimo the Elder in 1444, and gradually enlarged by the Medici. Its chief treasure consists of about 10,000 MSS. of Greek and Latin classical authors, many of which are extremely valuable. The building was begun in 1528-8 from the design of Michael Angelo, the portico was built by him (very effective in spite of several eccentricities, such as the columns inserted in the walls, with massive volutes below), and the staircase (which was also designed by Michael Angelo) was completed in 1558-71 by Vasari; the rotunda containing the Bibl. Delciana, was erected in 1841, from Fockert's design.

The wooden ceiling of the Library was executed by G. B. del Tasso and Curcio, from Michael Angelo's designs (after 1527). The last also furnished the design for the 35 'plafonds' to which the MSS. are attached. Among these are a number of codices of rare value: Virgil of the 4th or 5th cent.; Pliny of the 10th or 11th cent. (from the Ashburnham Collection); Tacitus, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the *Annals*. The *Pandects*, of the 6th or 7th cent., said to have been carried off from Amalfi by the Pisans in 1135, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of *Æschylus*, and best MS. of Cicero's *Epistolæ ad Familiares*. Petrarch's *Canzone*, with portraits of Petrarch and Laura. MSS. of Dante, including a sumptuous codex of the end of the 14th century. Letters of Dante. Decamerone of Boccaccio. MSS. of Alfieri (p. 49). Document of the Council of Florence, 1439; *Codex Amiatinus*, Syrian gospels, with miniatures of the 8th cent.; maps of Ptolemy. Catalogues by Assemani (Oriental MSS.) and Bandini, continued by Del Furia.

To San Lorenzo belong also the New Sacristy and the Chapel of the Princess, the entrance to which, however, is now in the Piazza Madonna (Pl. E, 5, adm., see p. 437), at the back of the church. From the vestibule we ascend a flight of steps to the left, and reach first the chapel of the princess, and then the new sacristy (on the left).

The CHAPEL OF THE PRINCESS (*Cappella dei Principi*), the burial chapel of the grand-dukes of the Medici family, was constructed after 1604 by Matteo Nisetti, from the designs of Giovanni de' Medici.

It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable mosaics in stone. The paintings in the

(Creation, Fall, Death of Abel, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by *Pietro Benvenuti* (1828-33). In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosimo I. (d. 1576) to Cosimo III. (d. 1723; comp. p. 500). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in exquisite stone-mosaic. A new floor was begun in 1893. — A sum of 23 million lire (about 880,000*l.*) was expended by the Medici family on the construction and decoration of this chapel.

The *New Sacristy* (*Sagrestia Nuova*; admission, see p. 437, 50*c.*), built by *Michael Angelo* for Cardinal Giulio de' Medici (who became Pope Clement VII. in 1523) in 1520-24, as a mausoleum for the house of the Medici, is a simple quadrangular edifice surmounted by a dome and articulated by pilasters, canopies, and recesses. In form it corresponds with the old sacristy by Brunelleschi. The sculptures with which it was to have been filled (monuments to Lorenzo the Magnificent and his brother Giuliano, Popes Leo X. and Clement VII., and to the younger Giuliano and Lorenzo de' Medici) have been confined to the monuments of the two last-named. *Giuliano de' Medici* (d. 1516), created Due de Nemours by the King of France, and *Lorenzo de' Medici* (d. 1519), who became Duke of Urbino under Leo X. The great master worked at his task full of bitter feelings at the abolition of the republic by Alessandro de' Medici, and in 1534 left it unfinished, as he feared the tyrant's hate after the death of the Pope. In spite of these unfavourable circumstances Michael Angelo has here produced a congruous whole of the greatest beauty. Architecture and sculpture are as harmonious as if the master had modelled sarcophagi and statues, cornices and niches, doors and windows out of one and the same clay.

On the right is the *MONUMENT OF GIULIANO DE' MEDICI*, who is represented as General of the Church, holding the commander's baton in his hand. Full of proud confidence and energy he gazes before him, ready to start up at the approach of danger. Below is the sarcophagus, containing the remains of the deceased and adorned by the *Statues of Day and Night*, the latter especially admired. A contemporary poet, Giovanni Battista Strossi, wrote upon it the lines.

*La Notte, che tu vedi in sì dolci atti*

*Dormira, fu da un Angelo sculpita  
In questo sasso, e perchè dorma ha*

*Distole, se no'l credi, e parlaratti.*

The Night, in deepest slumber; all  
can see

She sleeps (for Angelo divine did give  
This stone a soul), and, since she  
sleeps, must live.

You doubt it? Wake her, she will  
speak to thee.

Michael Angelo, in allusion to the suppression of political liberty (see above), answered:

*Grate m' d'i sonno e più l'esser di  
sasso;*

*Mentre che'l danno e la vergogna dura*

*Non veder, non sentir m' è gran ven-  
tura;*

*Pur non mi destar; deh! parla basso!*

Ah! glad am I to sleep in stone,  
while wee

And dire disgrace reign unreproved  
near —

A happy chance to neither see nor  
hear.

So wake me not! When passing,  
whisper low.

Comp. Swinburne's fine sonnet 'In San Lorenzo', beginning 'Is thine  
or come to wake, O slumbering Night?'

Opposite is the "MONUMENT OF LORENZO DE' MEDICI, who in contrast to Giuliano is represented in profound meditation (hence called *il pensoso*); below it his sarcophagus, which contains also the body of Duke Alessandro, assassinated in 1567, with "Statues of Evening and Dawn (*Crepuscolo e Aurora*). The original significance which Michael Angelo meant to convey before the siege of Florence by the allegorical figures is somewhat obscure and artificial. The periods of the day represent as it were the various members of the universe, which are sunk in grief at the death of the heroes. The statues are not portraits, but ideal forms, in which are reflected the two chief sides of a heroic nature, — self-devoted absorption in noble designs, and confident energy. It is certain that sorrow at the fate of his country, scourged by pestilence and war, which delayed the completion of the statues, exercised a great influence on the master's chisel, though the theory that Michael Angelo was from the beginning bent upon producing a purely political monument cannot stand the test.

The remaining statues in the chapel, an unfinished Madonna, by Michael Angelo, and the two patron saints of the Medici, St. Damianus (l.) by Raffaello da Montalepine, and St. Cosmas (r.) by Pro Giovanni Angiole de Montorsoli (who also assisted Michael Angelo in 1493 on the statue of Giuliano), were originally intended for the mausoleum of Lorenzo the Magnificent and his brother Giuliano. These two members of the Medici family are buried beneath the figure of the Madonna in coffins renewed in 1796.

The Via de Conti and the Via della Forza (Pl. E, 4) lead to the S. from the Piazza Madonna (p. 490) to the Via de' Corretani (p. 498) and the Piazza del Duomo. In the Via della Forza (No. 8) stands the Palazzo Martelli. On the first floor, above the staircase, is a family coat-of-arms by Donatello. The small picture-gallery (see 1/2-1 fr.) contains marble statues of David (unfinished) and John the Baptist by Donatello, a bust of a child by Ant. Rossellino, and also several good paintings, among them the Conspiracy of Catiline by Salvator Rosa (No. 2, replicas of the painting mentioned at p. 515) and a portrait of a woman by Paolo Veronese (42). — On the house opposite is a relief of the Madonna by Mino da Fiesole.

In the Via Farnese, to the E. of the Piazza Madonna, stands (left) the Gothic church of San Jacopo on Campo Corbelli (Pl. E, 3, closed), founded in 1204, with a colonnaded fore-court and several monuments of the 13th and 14th centuries. Farther on to the right, between Nos. 36 and 38, is the former refectory of the convent of Sant' Onofrio (Pl. E, 2), with the so-called *Comensale di Fuligno*, a large fresco of the Last Supper, by a pupil of Perugino (1505), and some unimportant paintings from the Galleria Foresti (see p. 437).

In the Via Nazionale (Pl. E, F, 2, 3), opposite the beginning of the Via dell' Ariento, is a large group of the Madonna and saints, by Giovanni della Robbia (1527). — The *Mercede Contrada* (Pl. E, F, 3), a market for provision (vettovaglie), in the Via dell' Ariento, was designed by Ott. Mengoni (p. 120).

From the W. side of the Piazza Madonna the Via del Giglio (Pl. E, 9, 4) leads to the Piazza di S. Maria Novella.

THE PIAZZA DI SANTA MARIA NOVELLA (Pl. D, 3, 4) was the frequent scene of festivals and games in former times. The *Folle del Corrotti*, the chief of these, instituted in the reign of Cosimo I. in 1563, took place on the eve of the festival of St. John, and consisted of a race of four four-horse chariots. Two obelisks of marble standing on brass tortoises, perhaps by Ott. da Bologna,

on goals. — On the Loggia to SAN PAOLO, an arcade opposite the church, erected in 1480-90, is a good terracotta-relief by Andrea della Robbia, representing the meeting of St. Francis and St. Dominic. — The canopy at the corner of the Via della Scala (p. 606) is by Prato, Florentine, a pupil of Lorenzo Monaco (15th cent.).

The church of *Santa Maria Novella* (Pl. D, 3), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks *Fra Sisto* and *Fra Ristoro*, and completed in the interior after 1350 by *Fra Jac. Talenti*, is 'perhaps the purest and most elegant example of Tuscan Gothic'. In 1456-70 it was furnished with a beautiful marble façade (begun in the lower, Gothic portion as early as about 1360) and a fine portal, executed by *Gioe Bertini* from the designs of *Leon Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the right and left were constructed by *P. Ignazio Danti* in 1572. — The pointed arcades ('avelli' (i.e. vaults) of black and white marble, which adjoin the church on the E., were originally constructed in the 14th cent., and were restored in 1870, they were used as tombs for the nobility. The best view of the mediæval building, with its tasteful campanile (restored in 1896), is obtained from the N. E. side.

The spacious interior, in the form of a vaulted Gothic basilica, consists of nave and aisles resting on 12 alternately thin and thick piers. It is 66½ ft. long and 35 ft. wide; the transept is 33 ft. in length. The unequal distances between the pillars, varying from 37 ft. to 43 ft., are an unexplained peculiarity. (The visitor is warned not to overlook the two steps halfway up the church.)

Nave. On the entrance-wall, to the left of the central door, the 'Trinity with the Virgin and St. John and two donors, in fresco (much injured), one of the best works of Masaccio; on the right, Annunciation, fresco of the 14th century. Over the door, a crucifix in the style of Giotto. — The altar-pieces are by Vasari (16th altar on the left, Resurrection), *Jac. Ligozzi*, etc. — In the heavy transept, to the right, monument of Bishop Altoviti (d. 1336) by *Fino da Cammone*; farther on, the Gothic monument of the Patriarch Joseph of Constantinople (d. 1460), who died while attending the Great Council of 1453 (p. 441). Above the monument is a Madonna by *Fino Fieschi*. — We now ascend the steps to the Cappella Medicea, which contains a large Madonna with angels, by Cimabue (?). This is the picture which according to Vasari was borne in solemn procession from the painter's studio to the church on, 1280, 'followed by the whole population and with such triumph and rejoicings that the quarter where the painter dwelt obtained the name, which it has ever since retained, of Borgo Allegri' (Lentz's 'Christian Art'). In this chapel are also the monument of Costa Villani by *Bernardo Rossellino* (1481) and a Martyrdom of St. Catherine by *Bugiardini* (partly copied from a drawing by *Michael Angelo*). — To the right of the choir is the Chapel of *Filippo Strozzi*, with his 'Monument by *Don de Majano* (1491), and frescoes by *Filippino Lippi* (1507) on the left, St. John resurrecting Drusiana, and Martyrdom of St. John in a caldron of boiling oil; on the right, St. Philip executing a dragon; above is a fine stained-glass window after a cartoon by *Filippino*.

The Choir contains 'Frescoes by *Domènico Ghirlandajo*, which form that master's most popular work, and are also the finest specimens of Florentine art before *Leon da Vinci*, *Michael Angelo*, and *Raphael*. According to the inscription they were painted 'anno 1483, quo pulcherrima civitas opibus victoris artibus, ædificisque nobilibus regis celebrata pæce perfruebatur'. On the upper part of the wall of the altar is a Coronation of

the Madonna adjoining the windows are St. Francis and Peter the Martyr, the Annunciation, and John the Baptist, and below all them Giovanni Verrocchio and Francesco Pitti (p. 121), his wife, at whose expense these works were executed. — On the left wall, in seven sections, is represented the life of Mary: Reposition of Joachim from the Temple, Nativity of Mary (the countenance of the infant beautifully carved), Presentation to the Temple, Her Baptism, Adoration of the Magi, Humors of the Innocents, and Her Death and Assumption. — The right wall is devoted to the life of John the Baptist. The first scene, Zacharias in the Temple, is celebrated for the number of portraits which are introduced in a remarkably easy and simple manner. The figures below in the left are said to be portraits of Cristoforo Landino, Angelo Poliziano, and Bartolomeo Platina distinguished scholars and theologians. The other scenes are the Visitation, Nativity of John, the Naming of the child, the Baptist preaching repentance, in which the master shows his art in grouping and individualizing the figures, Baptism of Christ, and Denial of his Disciples of Herodias. Several of these works are dated almost beyond recognition. — The stained glass (1492) was executed by Alessandro Perugino. — The choir-stalls are by Donato d'Apollonio executed by Vasari. At the back of the altar is a "Drum to the memory of Leonardo (died 1445) by Leo Ghiberti.

The Chancel to the left of the choir, by Giovanni de' Angelis, contains the celebrated wooden "crucifix of Donatello," which gave rise to the rivalry between him and his friend Bernardo p. 121. The following Chancel Chancel by d. d. Dono is adorned with two tablets by Dono and Apollonio.

Left Tabernacle. The Chancel covers to which steps ascend contains celebrated "Frescoes with numerous figures of the School of Giotto" appears the entrance, the Last Judgment, figure of Dante peering among the dead, to the left in the top row. — Paradise over the figures in which bounds a truly splendid scene by Andrea Orcagna. Not according to Vasari, by Andrea's brother Bernardo, other place Christ with St. Thomas Aquinas and Peter supported in 1407 by Andrea. — The next door, to the right, leads to the Sacristy, the most interesting object in which is a fountain by Dono della Robbia (1497), a magnificent work of its kind. In the last case on the left are some fine Spanish vestments of the 14th century.

A door to the right of the steps to the Sacristy, opened by the chorister B. M. leads to the so-called Baptistry, or burial vault, with an open colonnade and frescoes of the 14th century. To the left we enter the Ancient Baptistry, called "Il Battistero Vecchio," restored in 1493. The wall is adorned with old and much injured frescoes in three rows (different shades of green). These are the three best frescoes, representing the Creation, the Baptism from Paradise, Cain and Abel, and the Binding of the Ark, are by followers of Giotto. The images in which the artist has depicted with great power the helplessness of man in presence of the fury of the elements, the death of the Ark, and the Offering and Transference of Noah, are by Paolo Uccello (about 1410). To the right (11) in the cloister is the "Cappella degli Spagnuoli" built 1412, formerly the chapter-house and bearing its present name because assigned to the Spanish residents of Florence in 1493. It was built about 1412 and restored in 1493. The frescoes (equivalent of Giotto's School) are attributed by Vasari to Paolo Uccello and Simone Martini (p. 121) but by most modern critics to Andrea del Sarto. Most of them are merely second-rate works, though interesting to the student of art. Their subjects follow the doctrine of Thomas Aquinas, the great Dominican saint. On the wall of the altar is a large and splendid painting of the resurrection and burial in the left, Descent of the Cross, to the right, Christ in Hades; on the ceiling the Resurrection, Ascension, Descent of the Holy Ghost, Christ and Peter on the water. On the right side, the Church Militant and Triumphant suggested by Thomas Aquinas's commentary on the Song of Solomon, beneath to the left, in front of the cathedral of Florence (an ideal representation of the then unfinished building), appears the pope with his flock and the members of the church, and the emperor with the representatives of secular power; to the right, the heretics are represented as wolves bound by the Dominicans in the form of black and white dogs ("Domini canes"), also their growth.



above, the joy of the blessed and admission to heaven; at the top, Christ in glory surrounded by angels. — On the W. side (1.), Triumph of Thomas Aquinas, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averroës. Below, 28 figures representing arts and sciences approved by the church. On the wall of the door, Histories of St. Dominic and St. Peter Martyr. Mr. Baskin devotes Nos. IV and V of the 'Mornings in Florence' to the frescoes in this chapel. — The Great Cloisters, the largest at Florence, with frescoes by *Cipelli, Al. Allori, Santi di Tito, Puccelli*, and others, are adjacent to the above. — The three smaller courts date from different parts of the 15th century. — Opposite the above-mentioned Sepulchre, adjoining the tomb of the Marchesa Ridolfo, are two small frescoes by *Giotto*, representing the Meeting of St. Joachim and Anna at the Golden Gate and the Birth of the Virgin (see No. II of the 'Mornings in Florence').

The *Farmacia di Santa Maria Novella* (Pl. D, 3), or laboratory of the monastery (entrance by the large door in the Via della Scala, No. 12; attendant 50 c.), contains in a former chapel frescoes (retouched) of the 14th cent. (the Passion), by *Spinello Aretino*. The *Spezieria* is celebrated for the perfumes and liqueurs prepared in it, especially 'Alkermes', a specialty of Florence, flavoured with cinnamon and cloves.

Farther on in the Via della Scala (No. 89) is the *Palazzo Ridolfi* (formerly *Pal. Strozzi*; Pl. C, 2). The adjoining garden, the *Orti Oricellari*, was the seat of the Platonic Academy (p. 443) from 1498 to 1522, and afterwards belonged to Bianca Cappello, wife of Grand-Duke Francis I. (p. 508). It contains a colossal figure of Polyphemus by *Novelli*, and other sculptures.

In the Via di Palazzuolo is the church of SAN FRANCESCO DE' VANCHEGIONI (Pl. D, 3), with two beautiful busts of children, by *Ant. Rossellino* and *Desiderio da Settignano*. Key at the neighbouring shop, No. 17 (fee 30 c.).

#### **G. From the Piazza Vittorio Emanuele to the Piazza Santa Trinità and the Lungarno Amerigo Vespucci.**

THE NEW PIAZZA VITTORIO EMANUELE (Pl. E, 4, 5) now forms the focus of the Centro (p. 445) and is especially animated in the evening. It occupies part of the site of the Roman Forum, which afterwards became the market-place. In the middle, facing the Via degl' *Speziali* (p. 450), rises a bronze equestrian *Statue of Victor Emanuel II.*, by *Emilio Zocchi* (1890). — On the W. side of the piazza is a portico with an imposing arch forming the entrance to the VIA DEGLI STROZZI (Pl. E, 4).

To the left, in the narrow Piazza Strozzi, rises the handsome —

\**Palazzo Strozzi* (Pl. D, E, 4), begun in 1489, perhaps by *Benedetto da Majano* (d. 1497), for Filippo Strozzi, the celebrated adversary of the Medici (comp. p. 428), continued by *Cronaca* (d. 1506), but not reaching its present state of completion till 1533. It presents an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades, constructed of regular courses of heavy rustica-work, with narrow intervening

cornices, immediately above which are the handsome windows, with their columnar mullions. The celebrated top cornice (unfinished), by Cronaca, is an enlarged copy from an antique Roman fragment. The *fanali* or corner-lanterns (by Caporva), the link-holders, and the rings are among the finest specimens of Italian iron-work of the period. The court, added by Cronaca, is also impressive.

Nearly opposite, on the E. side of the piazza, is the *Palazzo Strozzi* (Pl. E, 5), a smaller building in a similar style, with a fine court, ascribed to Giuliano da Majano (ca. 1480). Farther on the street reaches the Piazza Vitt. Emanuele (p. 504).

The back of the Pal. Strozzi abuts on the VIA TORNABUONI (Pl. D, 4, 5), the most fashionable street in Florence, with handsome palazzi and fine shops. On the right (No. 20), is the *Palazzo Corsi-Salviati* (Pl. D, E, 4), formerly *Tornabuoni*, originally by Michelozzo, but remodelled in 1867. No. 19, on the left, is the fine *Palazzo Larderot* (Pl. D, 4), formerly *Giacomini*, in the developed Renaissance style, by Giov. Ant. Dosio (1558-80). No. 3, also on the left, facing the Piazza Antinori (Pl. E, 4), is the *Palazzo Antinori* (Pl. E, 4), with its elegant early-Renaissance façade, said to have been built by Giuliano da Sangallo. — Opposite is the church of *Santi Michele e Gaetano*, rebuilt by Matteo Nigetti in 1604-48. Adjacent, to the left, is the *Cappella San Gaetano* (sacristan in the lane to the left), containing a relief of the Madonna by Andrea della Robbia.

Two streets lead to the W. from the Pal. Strozzi: the Via della Vigna Nuova, to the left, and the Via della Spada, to the right. In the former (No. 20) is the \**Palazzo Rucellai* (Pl. D, 4), erected in 1446-51 by Bern. Rossellino from a design by Leon Battista Alberti, who for the first time here employed a combination of rustica and pilasters. Opposite is a loggia of 1468, now built up. — In the Via della Spada are the former church of *San Pancrazio* (now a cigar-factory), in the Piazza S. Pancrazio, and the *Cappella de' Rucellai* (key kept by the porter of the Pal. Rucellai; fee 1/2 fr.). The chapel contains an ideal imitation in marble of the Holy Sepulchre at Jerusalem, a charming early-Renaissance structure, also by Alberti (1467). — The continuation of the Via della Spada, *Via di Palamurolo*, see p. 504.

The Via Tornabuoni ends on the S. in the long PIAZZA SANTA TRINITÀ (Pl. D, 5). The N. end of the square is adorned with a *Granite Column* from the Baths of Caracalla at Rome, erected here in 1563, and furnished in 1570 with an inscription in honour of Cosimo I., who had just been made grand-duke by the pope. On the summit is placed a statue of Justice in porphyry, by Fr. Tadda, added in 1581. The figure was afterwards considered too slender, and consequently draped with a robe of bronze.

The church of \**Santa Trinità* (Pl. D, 5; pronounced *Trinità* by the Florentines), one of the oldest buildings in the city, was in the

possession of the monks of Vallombrosa (p. 501) from the end of the 11th cent. onwards. In the 13-15th cent. it was renewed in the Gothic style from plans ascribed to *Niccolò Pisano* (?), but it was modernized by *Brunelleschi* in 1503 and furnished with its present facade.

The interior, restored since 1884 in the style of the 14th cent., consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high-altar — *RIGHT AISLE*. 4th Chapel (generally closed) *Procession* by *Lorenzo Monaco*. *Annunciation*, altar-piece, by the same. 5th Chapel: Fine marble altar by *Simone de Rossellino* (1502). — *LEFT AISLE*. 3rd Chapel: Tomb of *Giuliano de' Medici* (d. 1444), in the style of an early Christian sarcophagus. 5th Chapel: Wooden statue of the *Magdalen*, by *Desiderio da Settignano* (completed by *Simone de Rossellino*).

*CHURCH WALL*. The 2nd Chapel to the left contains the fine "Monument of *Benozzo Federighi*, Bishop of Pistoia (d. 1400), by *Luca della Robbia*, completed in 1447 (formerly in *San Pancratio*). The recumbent figure of the deceased and the border of painted and gilded garlands of fruit are especially admired. — In the spandrels of the Choir are four frescoes of the *Parterochi* by *Alonso Baldovino*. — The *Cappella de' Medici*, the second on the right from the high altar, is adorned with "Frescoes (some much faded) from the life of St. Francis by *Don. Ghirlandajo*, dating from 1485, and presents a model of consistent ornamentation. The frescoes are in double rows. We begin with the upper row, to the left: 1. St. Francis banished from his father's house; 2. Pope Honorius confirms the rules of the order; 3. St. Francis in presence of the Sultan. On the right: 1. St. Francis receiving the stigmata; 2. Resurrection of a child of the *Spini* family; 3. Interment of the saint. The donors near the altar and the sibyls on the ceiling are also by *Ghirlandajo*. The altar-piece (*Adoration of the Child*) is a modern copy of *Ghirlandajo*. At each side are handsome tombs of the *Medici* by *Giul. de Sangallo*. — In the Sanctuary, formerly the Chapel of the Street, is a monument of *Onofrio Struzzi*, father of *Palla Struzzi*, by *Piero di Ner. Lamberti* (1477).

Opposite the church, at the corner of the *Borgo Santi Apostoli* (p. 448), rises the *Palazzo Bartolomeo-Salimbeni* (now *Hôtel du Nord*), a late-Renaissance building by *Beccio d'Agnolo* (1521). — Also to the left, near the Arno, is the imposing *Palazzo Spini* (Pl. D, 5), now usually called the *Pal. Ferroni*, dating from the beginning of the 14th cent., and still retaining the aspect of a medieval stronghold. It was restored in 1874 and is the headquarters of the 'Circolo Filologico' (p. 435) and of the Florence Section of the Italian Alpine Club. — *Ponte S. Trinità*, see p. 508.

Proceeding along the bank of the Arno from the S. side of the Piazza S. Trinità by the pretty *Lungarno Constanti* (Pl. D, 5, 4), we pass on the right (No. 2) the *Palazzo Martelli*, formerly *Pontebuoni*, where the dramatist *Alfieri* resided and died (Oct. 9th, 1803). — No. 10 in the same street is the *Palazzo Corsini* (Pl. D, 4), remodelled by *Pier Francesco Silvani*, with a magnificent staircase by *Ant. Ferri* (1695). It contains a valuable *Picture Gallery* (adm., see p. 437; entrance at the back of the court, to the right, see  $\frac{1}{2}$  fr., lists of the pictures furnished).

*ARTS ROOM*. Two pictures in grisaille (Life of John the Baptist) by *Andrea del Sarto* (?). — I. Room. V. *Dante Descent* (?), *Wynck and Sisyph* (original in the Pitti Gallery, p. 514), 16. *Luca Ottonino*, *Venus healing the wounds of Adonis*, 17, 18. *Antony and Cleopatra*, *Ferdinand II. de' Medici*, *Unknown portrait*. — II. Room. *Battle-pieces* by *Sergagnoli* (47, 54) and *Safarini*

Rosa (48, 51, 74, 75, 82, 84); see-places by *Andr. Rosa* (55, 58). — On the side next the Arno, III. Room: 95. *Carlo Dolci*, Madonna (in crayons); 202. *Pietro Perugino* (?), Portrait; 105. *Stato Romano*, Copy of Raphael's *Violant* (1515?); 121. Madonna and Child, after a lost fresco by *A. del Sarto*; 122. Copy of *Pisano's* Madonna in the Hof-Museum at Vienna; 128. *Ambrusci*, His own portrait as an old man (copy) — IV Room over the door, 180. *Artemisia Gentileschi*, Judith (comp. p. 51?); 187. *School of Botticelli*, Madonna, with angels; 182. *Allegretto*, Madonna; 187. *Leon Simeonelli*, Madonna and St. Jerome and Bernard; 154. *Orist. Altieri*, Judith (copy?); 148. Alleged cartoon for Raphael's portrait of Julius II (not genuine). — V. Room 200. *Raffaellino del Sarto*, Madonna with saints and angels (1502). — VI. Room 179. *Carlo Dolci*, Poetry; 241. *Andrea del Sarto* (? more probably *Francabigio*), Apollo and Daphne; 208. *Salvator Rosa*, Landscape; 202. *Guido Reni*, Lucretia; opposite, 210. *Botticelli* (?), A goldsmith. 208. *Murillo*, Portrait. — VII. and VIII. Rooms (dark). The former contains copies from *Salvator Rosa*. — IX Room 270. *Guido Reni*, Pinabello and Bradamante. — X Room 282. View of the Piazza della Signoria of 1498, with the burning of Savonarola. — Recreating Room III, we enter the XI Room nothing important. — In a cabinet to the right (XII) 208. *Andr. del Piombo*, Pope Clement VII. (unfinished).

The Lungarno Corsini ends at the PIAZZA DEL PONTE ALLA CARAJA (Pl. C, D, 4), whence the bridge mentioned at p. 445 spans the Arno, and the *Via de' Fossi*, with its numerous shops, branches off on the N.E. to the Piazza Santa Maria Novella (p. 501). Opposite the bridge is a marble statue of *Goldoni*, the poet (1878), by *Ubaldo Cambi* (1873).

The continuation of the Lungarno is known as the LUNGARNO AMERIGO VESPUCCI after *Amerigo Vespucci* (1481-1512, see below), the navigator, a native of this neighbourhood who gave his name to America. — Near the beginning of the Lungarno *Amerigo Vespucci* expands the PIAZZA MANIN (Pl. C, 4), bounded on the N.E. by the *Borgo Ognissanti*, which runs parallel with the Lungarno, with a bronze Statue of *Daniele Manin* (p. 287) by *Urbano Nono* (1880).

The suppressed Minorite monastery of *Ognissanti* (now barracks) on the E. side of the piazza was occupied from 1256 by members of the Lombard order of *Humiliati*, who did much to improve the woollen-manufacture. Beside it is the church of *San Salvatore d'Ognissanti* (Pl. C, 3), erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti* (restored in 1882), with lunette by *Giov. della Robbia*, representing the Coronation of Mary.

The INTERIOR consists of a nave and transept with flat ceiling. By the 2nd altar to the right, Descent from the Cross and Madonna della Misericordia, two frescoes by *Dom. Ghirlandajo* (1480), with several portraits of the Vespucci family. On the wall to the left are the arms of the family, and on a slab in the pavement in front is the inscription 'Amerigo Vespucci postoris aetate 1471'. Between the 3rd and 4th altars are frescoes on both sides on the right St. Augustine, by *S. Botticelli*, on the left, St. Jerome, by *Domenico Ghirlandajo*. A chapel in the left transept, approached by steps, contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the Crucified, with angels, monks, and saints, of the school of *Giotto*. — Adjacent is the entrance to the Cloister, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da San Giovanni*, *Liperti*, and others. — The old Baraccone (adm., see p. 487), in the N.E. angle, contains a large fresco of the 'Last Supper, by *Dom. Ghirlandajo* (1480) and a charming ciborium (over the entrance) by *Agostino di Duccio*.

Farther on is a bronze *Statue of Garibaldi* (Pl. B, 3), by Zocchi (1890). — The Lungarno Amerigo Vesputci ends at the *Piazza degli Uffizi* (Pl. A, B, 1, 2), at the entrance to the *Cassine* (p. 524).

## **h. Districts of the City on the left bank of the Arno. Pitti Palace.**

About one-fourth part of the city lies on the left bank.

We cross the *Ponte Santa Trinità* (Pl. D, 5; pp. 445, 506), adorned with allegorical statues of the seasons, and proceed in a straight direction to the *Via Maggio* (Pl. C, 5, 6), No. 26 in which is the house of *Bianca Cappello* (d. 1567), wife of Grand-Duke Francis I., and well known for the romantic vicissitudes of her history, erected in 1566.

The *Pal. Rucellai* (Pl. C, 5), in the *Via Santo Spirito*, the first side-street to the right, contains a collection of Roman inscriptions. In the *Borgo San Jacopo*, the first side-street to the left, is the small church of *San Jacopo Soprano* (Pl. D, 5), with a Tuscan-Romanesque vestibule of the 11th cent., brought hither from the convent-church of *San Donato in Scopeto*.

We next follow the second side-street (*Via Michelozzi*) to the right and reach the quiet *Piazza Santo Spirito* (Pl. C, 5, 6), which is laid out in gardens. Immediately to the right is the convent-church of the —

**\*Santo Spirito** (Pl. C, 5), a basilica in the form of a Latin cross, covered with a dome, and containing 38 chapels. It was begun about 1436, on the site of a Romanesque building, from a design by *Filippo Brunelleschi*, and was completed in 1482, with numerous modifications, by *Ant. Manetti*, *Salvi d'Andrea*, and others. The noble proportions of the interior, which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. The nave has a flat roof, while the aisles are vaulted. 'This church, taking it all in all, is internally as successful an adaptation of the basilican type as its age presents' (*Fergusson*). — The campanile, erected by *Baccio d'Agnolo* was restored in 1806.

Over the entrance is a good stained glass window of the 15th century — **RIGHT AISLE.** 2nd altar *Pietà*, a group in marble, after *Michael Angelo* (original in St. Peter's at Rome), by *Donati di Baccio Dito* (1545). 7th altar *Archangel Raphael with Tobias*, group by *Giov. Baratta*. — **RIGHT TRANSEPT.** 3rd altar *Madonna* by *Donatello* (covered). 5th altar *St. Elizabeth with saints*, by *Philippe Lippi*. 6th altar *Madonna appearing to St. Bernard*, an early copy from *Perugino* (original at Munich). 7th altar (right wall) *Marble sarcophagus of Mari Capponi* (d. 1457), with his portrait in relief from the studio of the brothers *Rossellino*. — The Choir has a screen of marble and bronze; high-altar with canopy and statues by *Giov. Cuccini*, about 1600. At the back of the choir, 5th altar, *The adulteress before Christ* by *Alessandro Allori*. — **LEFT TRANSEPT.** 1st altar, *Madonna with saints*, by *Cosimo Rosselli*; 4th altar (*dol Sacramento*), sculptured in marble by *Andrea Sansovino* (youthful work); 7th altar, *Madonna with four saints*, copy by *Raffaello Carli* (1806). — In the **LEFT AISLE** is the entrance to the **\*Bacciotti**, a graceful octagonal structure, with four corner-alcoves, erected by *Giul. da Sangallo* and *Crescenzi* in 1488-92 behind a finely-vaulted portico, the ceiling of which is by *A. Sansovino*. — Farther on in the church, beside the 2nd altar from the entrance, statue of *Christ*, a copy from *Michael Angelo* (in *Santa Maria sopra Minerva* at Rome), by *P. Lantini*.

The **PISTO CLOISTERS** were erected by *Alfonso Furlati* (entrance by the sacristy, see p. 509). — The **BRUNELLESCHI CLOISTERS** are by *Ammonati* (1551), the paintings by *Pesenti*. — The monastery is now in part a barracks, in part still occupied by monks.

At the S. angle of the piazza rises the handsome **Palazzo Guadagni**, now *Dufour-Hotel* (Pl. C, 6), an early-Renaissance edifice by *Cronaca* (15th cent.), with a loggia in the upper story and a flat wooden roof. The *Via Mazzotta* leads hence to the left to the church of *San Felice* (p. 519) and the *Casa Guicci* (p. 519) and to the **Palazzo Pitti** (p. 519). We, however, follow, in the meantime, the *Via Sant'Agostino*, to the right, to the **PIAZZA DEL CARMINE** (Pl. B, 4, 5), in which rises the church of —

**Santa Maria del Carmine** (Pl. B, 5), formerly belonging to the adjoining Carmelite monastery, consecrated in 1422, burned down in 1771, and re-erected within the following ten years. Among the parts which escaped destruction is the *Brancacci Chapel* in the right transept, embellished after 1423(?) by *Masaccio*, probably with the assistance of *Masolino*, with celebrated frescoes from the traditions regarding the Apostles, especially St. Peter, to which *Filippino Lippi* added others about 1484. These frescoes became of the highest importance in the education of succeeding artists (comp. p. 11; best light about 4 p.m.).

They represent on the **PICTURE WALL**, above, on the right the *Fall of Man* (*Masaccio*?), on the left the *Expulsion from Paradise* (*Masaccio*?), imitated by Raphael in the *Loggia of the Vatican*. **LEFT WALL**, above, *Peter taking the piece of money from the fish's mouth*, a masterpiece of composition (*Masaccio*?), below, St. Peter and Paul resurrecting a dead youth on the challenge of *Simon Magus*, and Peter enthroned, with numerous portraits of painters and others (by *Filippino Lippi*). **WALL OF THE ALTAR**, above, *Peter preaching* (*Masaccio*?), combined, more than any other fresco in the *Brancacci*, the grandeur of style which marks the group of philosophers in the *School of Athens* at Rome, and the high principle which presided over the creation of the *Vision of Ezekiel* in the *Pitti gallery*. — **C & C** 1), and Peter baptizing; below, Peter healing the sick, and distributing alms (these three by *Masaccio*). **RIGHT WALL**: above, *Healing the cripples* (*Masaccio*) and *Raising of Tabitha* (*Masaccio*?) — Besides the above mentioned scenes the following also are by *Filippino Lippi*: on the right wall, below, the *Crucifixion of Peter*, and *Peter and Paul before the proconsul* on the entrance-pillars, below, to the left, St. Peter in prison comforted by St. Paul, to the right, *Release of St. Peter*.

The **CHOIR** of the church contains the tomb of *Piero Soderini*, by *Benvenuto da Montecino*, 1513, restored in 1780. — The **CONCERNI CHURCH**, to the left in the transept, built by *Simone* in 1473-75, contains the tomb of St. Andrew Corsini (1504-75), Bishop of Fiesole, and three large reliefs in marble by *Fuggini*, in celebration of the praises of the saint; painting in the dome by *Luca Giordano*. — In the **SACRISTY** (entered from the right transept) are frescoes from the history of St. Cecilia and St. Urban, by a follower of *Giotto*.

The **CLOISTERS** of the monastery (entrance to the right, adjoining the church, or from the sacristy) contain a fine fresco of the *Madonna with saints and donors*, of the *School of Giotto*, and remains of frescoes by *Masaccio* (?), representing a procession. In the *Refectory* is a *Last Supper* by *Al. Allori*.

From the **Piazza del Carmine** the *Via dell'Orto* (Pl. B, 4) leads to the **Porta San Frediano** (see p. 524).

The quaint and picturesque *Ponte Vecchio* (Pl. D, 6; pp. 445, 448), over which the covered passage mentioned at p. 468 is carried, forms the most direct communication between the *Piazza della Signoria*, with the *Uffizi*, and the *Palazzo Pitti*. The bridge is flanked with shops, which have belonged to the goldsmiths since the 14th century. A bronze bust of *Benvenuto Cellini* (1500-72, p. 444), sculptor and goldsmith, by *Raffaello Romanelli*, was placed here in 1901.

For the *Via de' Bardi*, which leads to the left just beyond the *Ponte Vecchio*, see p. 519.

The line of the *Ponte Vecchio* is continued by the *VIA DE' GUICCIARDINI* (Pl. D, 6), which passes a small piazza adorned with a column dating from the 14th century. On the S. side of the piazza is the old church of *Santa Felicità* (Pl. D, 6), restored in 1736 and containing a *Madonna with saints* by *Taddeo Gaddi* (4th altar to the right). At the end of the street, to the left (No. 17), is situated the *Palazzo Guicciardini*, where the historian *Francesco Guicciardini* (1482-1540) lived; opposite to it, on the right (No. 16) is the *Casa Campigelli* or house of *Machiavelli* (15th cent.; lately 'restored').

The *Palazzo Pitti* (Pl. O, 6), conspicuously situated on the slope of the *Boboli hill*, was designed by *Brunelleschi* about 1480 and begun by *Luca Francelli*, by order of *Luca Pitti*, the powerful opponent of the *Medici*, whom he hoped to excel in external grandeur by the erection of the most imposing palace yet built by a private citizen. The failure of the conspiracy against *Piero de' Medici* in 1466 cost *Luca* the loss of his power and influence, and the building remained unfinished till the middle of the following cent., when it had come, through a great-grandson of *Luca*, into the possession of *Eleonora*, wife of *Duke Cosimo I.* (1549). The palace, which somewhat resembles a castle or a prison, is remarkable for its bold simplicity, and the unadorned blocks of stone are here smooth at the joints only. The central part has a third story. The effectiveness of the building is mainly produced by its fine proportions (comp. p. xlv), and it shows 'a wonderful union of Cyclopean massiveness with stately regularity' (*George Eliot*). The façade is 119 ft. high and was originally only of the width of the present top story. About the year 1568 *Bartolomeo Ammanni* inserted the beautiful Renaissance windows of the ground-floor, and added the waterspouts in the form of lions' heads. In 1568-70 he constructed the large colonnaded court, which is adjoined by a grotto with niches and fountains, and the *Boboli Garden* beyond them. The wings of the palace were added by *Alf. Perigi* after 1620, extending the length of the façade from 350 ft. to 672 ft. The two projecting pavilions were added about 1763.

In 1560 the *Pitti Palace* superseded the *Palazzo Vecchio* (p. 445) as the residence of the reigning sovereign, and it is now that of the

King of Italy when at Florence. The upper floor of the left wing contains the far-famed *"Picture Gallery" (Galleria Pittoria)*, which was formerly the property of Cardinals Leopold and Carlo de' Medici, and of the Grand-Duke Ferdinand II. The Pitti Gallery, which contains about 500 works, may be regarded as an extension of the Tribuna (p. 461) in the Uffizi Gallery. No collection in Italy can boast of such an array of masterpieces, interspersed with so few works of subordinate merit. The most conspicuous work of the earlier Florentine period is the round Madonna by *Filippo Lippi* (No. 343; p. 517). *Perugino's* Pieta (164; p. 514), in which the treatment of the landscape deserves notice, is one of his principal works. To *Fra Bartolomeo's* later period belong the Resurrection (169; p. 514), the Holy Family (256; p. 516), St. Mark (125; p. 516), and the Pieta (64; 515), the master's last work, a model of composition, ennobled by depth of sentiment and purity of forms, and certainly one of the most beautiful products of Italian art. *Andrea del Sarto*, the great colourist, is admirably represented by an Annunciation (124; p. 516); by the so-called Disputa (172; p. 514), a picture without action, but of an imposing and dignified character; a Pieta (58; p. 515), more dramatically treated than is the master's wont, and the Madonnas with saints (807; p. 517), all of which show his different excellencies, and particularly the soft blending of his colours. — The treasures of the gallery culminate in no fewer than a dozen of *Raphael's* works. The exquisite 'Madonna del Granduca' (178; p. 513), in which a pure type of simple female beauty is but slightly veiled by the religious character of the work, and the 'Madonna della Sedia' (151; p. 514), a most beautiful work of purely human character, in which intense maternal happiness is expressed by the attitude of the group, both captivate every beholder. The 'Madonna del Baldacchino' (165; p. 514), on the other hand, and the 'Madonna dell' Impannata' (No. 94; p. 515), are of inferior interest and are not entirely by Raphael's own hand. The Vision of Ezekiel (174; p. 514), likewise completed by his pupils, transports us into an entirely different sphere, in which Raphael treats a mediæval symbolical subject. The finest of the portraits is that of Leo X. with the two cardinals (40; p. 516), in which the delicate and harmonious blending of the four shades of red should be noticed. The portrait of Julius II. (79; p. 515) exhibited here is now regarded as a Venetian copy of the original in the Tribuna (p. 462). The portraits of Cardinal Bibbiena (158; p. 514) and Inghirami (171; p. 514) are also now admitted to be early copies. In the 'Donna Velata' (245; p. 515) we recognize Raphael's mistress, whom a later groundless tradition has described as a baker's daughter ('*Fornarina*'). The same beautiful features recur in the Sistine Madonna at Dresden. The portraits of Angiolo and Maddalena Doni (61, 59; p. 514), of the master's Florentine period



are of unquestioned authenticity, though they display neither the independence of conception nor the finished mastery of his later Roman portraits. The 'Gravida' (229; see below) is not free from doubt. — The Venetian School also occupies an important place in the Pitti Gallery. Thus *Giorgione's* Concert (185; p. 513); *Sebastiano del Piombo's* St. Agatha (179; p. 513); *Titian's* portraits of Cardinal Ippolito de' Medici (201, p. 513), Aretino (54; p. 516), and the Young Englishman (92; p. 515), his *Bella* (18; p. 515), and his *Mary Magdalen* (67; p. 515); *Tintoretto's* Vulcan with Venus and Cupid (3, p. 516). An excellent work of a later period is *Cristofano Allori's* Judith (96; p. 515). — Among the non-Italian pictures we must mention two landscapes (9, 14; p. 516), four portraits (85; p. 515), and the Allegory of War (86; p. 515), by *Rubens*, Cardinal Bentivoglio (92; p. 515), by *Van Dyck*; two portraits (16, 60; pp. 515, 516) by *Rembrandt*; and lastly the equestrian portrait of Philip IV. (243; p. 516), by *Velazquez*.

The ENTRANCE (comp. p. 487) is in the E. angle of the Piazza Pitti, in the archway leading to the Boboli Garden. (Or we may approach the gallery by the connecting passage from the Uffizi; sticks and umbrellas, see p. 487).

Tickets are obtained in the vestibule, to the right. The *Scala del Re*, a new staircase in pietra serena, constructed by Luigi del Moro in 1895-96 in the style of Brunelleschi, leads to a large antechamber, with a richly coffered ceiling and a marble fountain of the Renaissance, by *Franc di Simone* (?), from the Villa Reale di Castello (p. 525). The adjoining room, with the ingress from the Uffizi, contains a large basin of porphyry.

The gallery extends through a suite of splendid saloons, richly adorned in the baroque style by *Pietro de Cortona* (ca. 1600) and embellished with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, but are very cold in winter. The pictures are provided with the name of the artist and the subject represented. Catalogue (1897; in French), 2½ fr.

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order. We then return to the saloon of the Iliad, and enter the saloon of the Education of Jupiter (p. 516), which adjoins it on the south. In the following description, we begin in each case with the entrance-wall.

**SALOON OF THE ILIAD**, so named from the subject of the frescoes by *Luigi Sabatelli*. It contains four tables of coloured marbles, lapis lazuli, granite, and jasper, and four vases of black marble (*nero antico*); in the centre a Caritas in marble by *Lor. Bartolini*.

Above the door, 230. *Parmigianino*, Madonna with angels ('Madonna del collo lungo'); 229. Portrait of a lady, long attributed

to Raphael (known as 'La Donna Gravida'); 228. Titian, Half-length of the Saviour, a youthful work. — \*225. A. del Sarto, Assumption.

This picture shows with what versatility Del Sarto was gifted. It is marked by quiet and orderly distribution, and something reminiscent of Fra Bartolommeo. The Virgin is raised up towards heaven most gracefully, and there is an atmosphere almost like Correggio's in the glory (C. & C.).

'At Florence only can one trace and tell how great a painter and how various Andrea was. There only, but surely there, can the spirit and presence of the things of time on his immortal spirit be understood' (Sutermans).

224. *Ibid.* Ghirlandajo (?), Portrait of a lady (1509); 218. *Salvator Rosa*, A warrior. — \*216. *Paolo Veronese*, Daniel Barbaro, Venetian savant and ambassador to England; 215. Titian, Portrait, probably of Don Diego de Mendoza (badly preserved); 214. Copy of Correggio's Madonna di San Girolamo (p. 344); 208. Fra Bartolommeo, Madonna enthroned, with saints and angelic musicians (1512; injured); 207. *Ibid.* Ghirlandajo (?), Portrait of a goldsmith; 201. Titian, Cardinal Ippolito de' Medici in Hungarian costume, painted in 1582, after the campaign against the Turks, in which the cardinal had taken part; 200. Titian, Philip II. of Spain (copy). — 191. Andrea del Sarto, Assumption (last, unfinished work, with a portrait of the artist as one of the Apostles); \*190. *Sutermans*, Portrait of a Danish prince; 188. *Salvator Rosa*, Portrait of himself; 184. Andrea del Sarto, Portrait (injured). — On an easel —

\*185. *Giorgione* (according to Morelli a youthful work of Titian; badly preserved), 'The Concert', representing an Augustine monk who has struck a chord, another monk with a lute, and a youth in a hat and plume listening.

'Is one of the simplest arrangements of half-lengths which it is possible to conceive, movement, gesture, and expression tell an entire tale. . . . The subtlety with which the tones are broken is extreme, but the soberness of the general intonation is magical. Warm and spacious lights, strong shadows, delicate reflections, gay varieties of tints, yield a perfect harmony. . . . How fresh and alive are the extremities, and with what masterly ease they are done at the finish? What sleight of hand in the fur, what pearly delicacy in the lawn of the white sleeves?' — C. & C.

237. *Romo Fiorentino*, Madonna enthroned, with saints; beside the door, \*235. *Bubens*, Holy Family.

**SALOON OF SATURN.** Ceiling-painting by Pietro da Cortona. Above the door, 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha (1520; showing Michael Angelo's influence).

\*178. *Raphael*, Madonna del Granduca, a work of the master's Florentine period, formerly in the grand-ducal apartments.

'Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children.' — *Springer*.

116. *Sutermans*, Portrait of Vittoria della Rovere.

BANDUCCI, Italy I. 12th Edn.

\*174. *Raphael, Vision of Ezekiel: God the Father, enthroned on the living creatures of three of the Evangelists, is adored by the angel of St. Matthew.*

'Even in his imitation of Michaelangelosque types Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts as of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michael Angelo was followed. From the testimony of Vasari, however, we know that in portraying Jehovah, Raphael sought inspiration in the classical Jupiter, and certainly the features strongly recall the types of the antique divinity'. — *Springer*.

\*172. *A. del Sarto, Conference of the Fathers of the Church regarding the doctrine of the Trinity (the 'Disputa'), painted in 1517. — Raphael, \*61. Angiolo Doni, the friend of the painter; \*59. Maddalena Strozzi-Doni, wife of Angiolo.*

These portraits were painted during the Florentine period of the artist (about 1505). No. 61 recalls the painter's intercourse with Fra. Paolo, while the other suggests the influence of Leonardo da Vinci.

\*171. *Raphael, Tommaso Foderi Inghirami, humanist and papal secretary (original in America).*

'The fact that the man is represented at a moment of wrapt suspense and inward concentration diverts the attention from the unpleasant features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a magnetic power of attraction'. — *Springer*.

\*165. *Raphael, Madonna del Baldacchino.*

This picture dates from the period of his intercourse with Fra Bartolomeo, and was left uncompleted on the migration of the master to Rome in 1509. It was finally completed by *Stefano Romano* and others.

164. *Pietro Perugino, Entombment (Pieta), painted in 1496; 161. Bonifazio I., Finding of Moses; \*159. Fra Bartolomeo, Risen Christ among the four Evangelists (1516; injured). — \*158. Raphael, Portrait of a cardinal, said to be Card. Dovizi da Bibione (copy, the original at the Prado in Madrid); 157. Copy after Titian, Bacchanalian scene.*

\*151. *Raphael, Madonna della Sedia (or Soggiola), painted during the artist's Roman period.*

'In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladdens the artist and charms the beholder, which say little and yet possess so deep a significance. Florentine forms have been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. . . . At least fifty engravers have tried their skill upon the *Madonna della Sedia*, and photographic copies have been disseminated by thousands. No other picture of Raphael is so popular, no other work of modern art so well known'. — *Springer*.

\*150. *Corn. Janssens van Craelen (here ascribed to Van Dyck), Charles I. of England and his queen Henrietta of France; 149. Pontormo (more probably Ang. Bronzino?), Guidobaldo II., Duke of Urbino, 148. Dosso Dosso, Merry party; 147. Dosso Dosso (Giorgione?), Nymph pursued by a satyr.*

**SALOON OF JUPITER.** Ceiling-painting by *Pietro da Cortona*. In the centre of the room, a statue of Victory, by *Consueli*, 1867. \*18. *Titian*, 'La Bella di Tiziano', painted about 1590, probably the Duchess Eleonora of Urbino, represented in No. 606 and No. 1117 in the *Uffizi* (see pp. 467, 462); 139. *School of Rubens*, Holy Family; \*104. *Fra Bartolomeo*, Pieta (p. 511), \*133. *Salvator Rosa*, Battle (the figure on the left, above the shield, with the word *Sarò*, is the painter's portrait); 181. *Tintoretto*, Vincenzo Zeno. — 128. *Giov. Batt. Moroni*, Portrait; 125. *Fra Bartolomeo*, St. Mark; *Andrea del Sarto*, 124. Annunciation, 123. Madonna in glory with four saints (1520, injured); 121. *Moroni*, Portrait of a man. — 118. *A. del Sarto*, Portraits of the artist and his wife *Lucrezia del Fede* (injured); \*245. *Raphael*, 'La Donna Velata' (the lady with the veil), the artist's mistress, painted about 1515 (injured), 111. *Salvator Rosa*, Conspiracy of Catiline, 109. *Paris Bordone*, Portrait (known as the 'Nurse of the Medici family'); 110. *Lor. Lotto* (?), The Three Periods of Life (retouched).

**SALOON OF MARS.** Ceiling-painting by *Pietro da Cortona*. — \*92. *Titian*, Portrait known as 'the Young Englishman' (a very striking and interesting type); 95. *Cristofano Allori*, Abraham's Sacrifice; 94. *Raphael*, Holy Family, called *Madonna dell' Impannata* (i.e. 'with the linen window'), an extension of an originally simpler composition and largely executed by pupils; 93. *Rubens*, St. Francis (a youthful work); \*96. *Crist. Allori*, Judith. — 87, 88. *A. del Sarto*, History of Joseph (painted on lids of chests). — \*86. *Rubens*, The Terrors of War, Mars going forth (1638).

An admirably preserved and wonderful creation, the permanent and unforgettable frontispiece to the Thirty Years' War, drawn by the hand of the one and only artist that in the fullest sense was called to the work. — *Burchhardt*.

\*85. *Rubens*, 'The Four Philosophers': *Rubens* with his brother and (r.) two unknown scholars (ca. 1612); 84. *Bonifazio I.*, Holy Family. — \*81. *A. del Sarto*, Holy Family, the colouring most delicately blended; 80. *Titian*, Portrait of *Vesalino*, the anatomist (injured); \*82. *Van Dyck*, Cardinal *Giulio Bentivoglio*, aristocratic and easy (ca. 1624); \*79. *Raphael*, Pope *Julius II.* (copy; see p. 462); 100. *Guido Reni*, *Rebecca at the well*.

**SALOON OF APOLLO.** Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. — \*67. *Titian*, *Magdalen* (1581), painted for the *Gonzaga* family.

'It is clear that *Titian* had no other view than to represent a handsome girl. He displays all his art in giving prominence to her shape. In spite of the obvious marks of haste which it bears, it displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it'. — *C. & C.*

86. *Andrea del Sarto*, Portrait of himself (a replica of the portrait in the *Uffizi*, p. 458, injured), 83. *Murillo*, *Madonna*; 82. *A. del Sarto*, Holy Family (1521); 80. *Rambrandt*, Portrait of himself beardless (about 1636); \*58. *A. del Sarto*, Pieta (1524); 57. *Giulio*

Diogenes throwing away his drinking-cup (*in forests del diluvio*); 474. *Domestic scene*, Landscape, with Diana and Acton; 475. *Andrus del Surto*, Madonna.

On the ground-floor of the palace is the *SILVER ORNAMENTS* (*Afuso degli Argenti*; to the left in the first court; adm., see p. 437), containing the royal plate and interesting specimens of ancient and modern goldsmiths' work. In the cases to the left are several ornaments in the style of *Beno. Cellini*. By the window, bronze crucifix by *Giovanni da Bologna*. On the wall to the right, Crucifixion by *Tosca*.

The *Royal Apartments* are sumptuously furnished, but only those on the first floor are shown to the public. Adm., see p. 437; a staircase, built in 1852 by *Possianti*, ascends to the right from the first court.

We first enter the *Ball Room*, which is richly decorated in the classicist style (the stucco ornaments by *Giuseppe Albertelli*). — The *Sala di Bona*, or dining-room, is frescoed by *Bern. Poccetti*. — Next come the King's private apartments in the classicist style (Madonna by *A. del Sarto*, in the bedroom) and the Queen's apartments, luxuriously furnished (Portrait of *Francesco di' Medici*, by *P. Veronesi*, in the ante-room). — We now return and enter the *State Apartments* (*Appartamento Ufficiale*). Room I. *Botticelli*, "So-called Pallas, painted for *Lorenzo the Magnificent* the genius of the House of *Medici* grasping a Centaur by the hair, perhaps an allegorical representation of some successfully frustrated conspiracy. *Botticelli*, Madonna in the bower of roses (studio-piece); Copy of *Leonardo da Vinci's* Madonna in the grotto. In the Throne Room are some magnificent Japanese vases. The ante-room (*Anticamera*) contains paintings by *J. M. A. Sutter* and fine tapestry. In the banqueting-room and the gallery are a few ancient statues; pretty view of the palace-court and the amphitheatre (see below).

The *"Boboli Garden* (*Reale Giardino di Boboli*, Pl. A-D, 7; adm., see p. 437), at the back of the palace, extends in terraces up the hill. It was laid out by *Tribolo* in 1560, under *Cosimo I.*, and extended by *Bern. Buontalenti* and *Giov. da Bologna*, and commands a succession of charming views of Florence with its palaces and churches, among which the *Pal. Vecchio*, the dome and campanile of the cathedral, and the tower of the *Badia* are conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays.

On passing the entrance (Pl. D, 8; comp. also p. 512), we first observe, in a straight direction, a Grotto with four unfinished statues of captives, modelled by *Michael Angelo* for the monument of *Pope Julius II.* In the background is a statue of *Venus* by *Giovanni da Bologna*. — The *MARY PATH* sweeps upwards to the so-called *Amphitheatre* (Pl. C, 7), an open space at the back of the palace, enclosed by oak-hedges and rows of seats, which was formerly employed for festivities of the court. On the right, a handsome fountain, in the centre, an Egyptian obelisk and an ancient basin of grey granite. Steep paths ascend to the S. from the amphitheatre to the *Basin of Marrara* (Pl. C, D, 7), adorned with a statue of the god by *Stefano Lorenzi* (1805); then, higher up, the statue of *Annunziata*, by *Giovanni da Bologna* and *Pietro Fieschi*, erected in 1856 to commemorate the fact that during the general distress in Italy occasioned by war, Tuscany alone, under *Ferdinand II.*, revelled in plenty. At the very top (gate-keeper 20 c.) is the small *Giardino dei Cavalieri*, laid out by *Card. Leopold* as one of *Michael Angelo's* bastions (p. 521) beside the *Fortezza di Belvedere*.

(p. 820) and affording beautiful views. — The alley at the N.E. corner of the Neptune basin leads to the *Giardino del Vasari* (Pl. D, 7) from the lofty roof of which a fine 'View of the city is obtained (see 15-20 c.).

We now return to the Basin of Neptune and follow the alley leading from its N.W. corner to a lawn, also affording a fine view. We may descend direct from this point, but it is better to follow the *Viale dei Medici* to the S.W., a beautiful cypress avenue adorned with statues and leading past a small orangery to a charming Basin (*la Fontana dell' Isotta*; Pl. D, 7). In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of Oceanus and figures of three river-gods by Giovanni da Bologna. The surrounding walks are chiefly embellished with 'genre' works. To the right of the Oceanus basin a broad path, parallel with the palace, is reached, which leads past a lemon-house to the principal entrance. Another exit, reached by a side-path diverging to the left, immediately beyond the lemon-house and near a fountain with Bacchus on the lion, leads into the *Via Romana*.

A little to the S. of the above-mentioned basin are the *Reale Souderie*, or *Royal Mews* (Pl. E, 7, 8), containing a collection of ancient state-carriages (adm. 10-3; permesso in the 'Amministrazione' of the Pal. Pitti, see p. 857).

At *Via Romana* 19, to the W. of the Pitti Palace, is the Museum of Natural Science (*Museo di Fisica e Storia Naturale*; Pl. C, 6; adm., one p. 437), founded by Leopold I., and since greatly extended.

The public museum is on the SECOND FLOOR; the zoological collections occupy about 30, the botanical 8 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by Clemente Susini and his successors the two Calzavara and Calamai.

On the FIRST FLOOR (r) is situated the *TRISUNA OF GALILEO*, inaugurated in 1841, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by Giuseppe Martelli, and adorned with paintings by Giuseppe Sassetti, Luigi Schiavetti, etc., illustrating the history of Galileo, Volta, and other men of science; also a statue of Galileo by A. Costi, numerous busts of celebrated men, and mosaics in the pavement, designed by Schiavetti, and executed by Giovanni Batt. Altoberti. Along the walls are six cabinets containing Galileo's telescope and other instruments of historic interest.

Opposite stands the ancient church of San Felice (Pl. C, 6), with a fine porch, rebuilt in 1487 by Michelozzo (†): 1st altar to the left, *Filippino Lippi* (?), Four Saints; 2nd altar to the right, *Gion. della Robbia* (?), *Pietà*, a coloured relief in clay; above, opposite the high-altar, *Giotto*, Crucifixion.

No. 9, *Piazza San Felice*, is the *Casa Guidi*, in which Robert and Elizabeth Barrett Browning lived from 1845 till the death of the latter in 1861 (tablet with Italian inscription). See her poem 'Casa Guidi Windows'. The house now belongs to their son, Mr. E. Barrett Browning, who was born here.

Immediately adjoining the *Ponte alle Grazie* (Pl. E, F, 6, 7; p. 445) is the *Piazza de' Medici*, in which (No. 6) rises the Palazzo Torrigiani (Pl. E, 7), erected in the 16th cent. by Baccio d'Agnolo and others, but disfigured by alterations. [The beautiful *Giardino Torrigiani* (Pl. A, 5, 6), in the *Via de' Serragli*, is closed at present.]

Near the Pal. Torrigiani begins the *Via de' Bardi* (Pl. D, E, 6, 7), which takes its name from one of the most powerful mediæval families in Florence. Immediately to the right is the small church of SANTA LUCIA DEI MARCHELLI (Pl. E, 7), containing a relief by the Della Robbia above the door, and an Annunciation by Jac. del Sella.

(1st altar on the left). — The *Palazzo Canigiani*, Via de' Bardi 24, adjoining the church, dates from the 15th cent. and has a fine court. — Farther on, No. 28, is the *Palazzo Capponi*, originally Gothic, built for Niccolò da Uzzano (p. 441) by *Bicci di Lorenzo* (?).

It was in the Via de' Bardi that *Romola* lived with her aged father (see *George Eliot's 'Romola'*).

A little to the S.W., at No. 13 Via della Costa San Giorgio, is the *House of Galileo* (Pl. E, 7). The street ends on the S.W. at the *Porta San Giorgio* (Pl. D, 7), which is adorned with frescoes of the 14th century. — Above the Boboli Garden rises the *Fortezza di Belvedere* (Pl. D, 7; now a barrack), constructed in 1590 by *Baccolanti* to protect the Pitti Palace. — From the Porta S. Giorgio the Via San Leonardo leads to the S. to the Viale dei Colli (see below) and the Villa Poggio Imperiale (p. 522). To the left, just outside the gate, is the little church of *San Leonardo in Arcetri* (i.e. over *exteri*; Pl. D, 8; generally closed; bell on the right), the pulpit of which is embellished with curious reliefs of about 1200 from the demolished church of San Piero Scheraggio (beside the Pal. Vecchio).

The LUNGARNO SERRISTORI, between the Ponte alle Grazie and Porta San Niccolò, contains the monument of *Prince Demidoff* (Pl. F, 7), a wealthy Russian to whose philanthropy Florence was much indebted, by Bartolini (1870).

Farther on is the church of San Niccolò (Pl. F, 7), founded about the year 1000. The sacristy contains a Madonna della Cintola by *Al. Baldovinetti*, 1450 (in the lunette); below it a Madonna and saints by *Neri di Bicci*. In 1530, after the capitulation of the town to the Medici (p. 441), Michael Angelo is said to have lain concealed for a time in the tower of this church.

A few hundred yards to the E. is the Piazza delle Moline (Pl. G, 8), with the well-preserved *Porta San Niccolò* (1327), beyond which a path ascends through pleasure-grounds to the Piazzale Michelangelo (p. 521).

## 59. Environs of Florence.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. The afternoon is the most favourable time for excursions, as the city and environs are often veiled in haze in the forenoon. — When time is limited the excursions a, b, and c may be combined in a single circular tour as follows (by carriage, including stay, 2-3 hrs., on foot 3-4 hrs.). Drive from the Porta Romana (Pl. A, 7) via Poggio Imperiale to the Torre al Gallo (p. 523), thence descend the Viale dei Colli to the Piazzale Michelangelo (p. 521) and San Miniato (p. 521), and, finally, return to the Porta Romana by the Viale dei Colli. — Carriage, see p. 438.

(a.) One of the finest promenades in Italy is the hilly road constructed since 1868 from plans by the engineer *Gius. Poggi* (d. 1901), and called the "*Viale dei Colli*". It begins at the *Porta Romana* (Pl. A, 7; omnibus, see p. 434), ascends the heights in windings under the name of *Viale Machiavelli* (Pl. A, B, 7, 8), and, beyond

1. The first part of the document is a list of names and titles, including the names of the authors and the titles of the works. This list is organized in a table format, with the names of the authors in the first column and the titles of the works in the second column. The names are written in a stylized, cursive script, and the titles are written in a more formal, serif font. The list is organized alphabetically by the authors' names.

2.

3.

4.

5.





the large circular *Piazzale Galileo* (385 ft ; comp. Pl. C, 8), is continued as the *Viale Galileo* (side-path to the Torre al Gallo, see p. 523) along the slopes to San Miniato and the *Piazzale Michelangelo* (see below). Lastly, under the name of *Viale Michelangelo* (Pl. G, H, 8), it descends in a long curve to the river, where it terminates at the Ponte in Ferro, near the *Barriera San Niccolò* (Pl. H, 8). This road, which is 60 ft. wide and nearly  $3\frac{3}{4}$  M. in length, is bordered with charming pleasure-grounds, containing bays, alms, sycamores, and hedges of roses, over which delightful views are obtained. — Part of the *Viale dei Colli* is traversed by the electric tramway No. 8 (p. 434). The *Piazzale Michelangelo* and San Miniato are, however, more speedily reached from the *Porta S. Niccolò* (p. 520), which is passed by the electric tramway No. 7 (p. 434).

Near San Miniato the road passes the large *\*Piazzale Michelangelo* (340 ft.; Pl. F, G, 8), forming a kind of projecting terrace 5 min. from the *Porta S. Niccolò* (p. 520). In the *Piazzale* (café-restaurant) rises a bronze copy of Michael Angelo's *David* (p. 493), the pedestal of which is surrounded by the four periods of the day (p. 500). Charming *\*View* to the N.E., on the hill, lies *Piesole*; then the city with S. Croce, the Cathedral, S. Lorenzo, the *Pal. Vecchio*, S. Maria Novella, and the *Lungarno*; to the left are the villa-covered heights, the *Fortezza del Belvedere*, and the *Monte Oliveto*.

(b.) *SAN MINIATO*, with its light-coloured marble façade, on the hill to the S.E. of Florence, is a conspicuous object from many different points. It may be reached in a few minutes by the road and footpath diverging to the right from the *Viale Galileo* (see above), just before the *Piazzale Michelangelo*. The footpath passes the secularized Franciscan monastery of *San Salvatore* or *San Francesco al Monte* (Pl. F, G, 8), with a church erected by Cosmedin in 1476-1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who called it *'la bella villanella'*. On the high-altar is a *Crucifixion* with SS. Mary, John, and Francis, and above the left side-portal, a *Pietà* in the style of *Giov. della Robbia*, in painted terracotta. — We now ascend towards the gateway of the old fortifications, constructed by Michael Angelo in 1529 as engineer to the republic, and defended by him during an eleven months' siege of the city by the Imperial troops. Duke Cosimo I. converted the hill into a regular fort in 1562. Visitors ring at the gate and bestow a gratuity of 15-20 c. on leaving. The church and the whole hill, the so-called *Monte alle Croci*, have been used since 1839 as a *Burial Ground* (fine views, especially from the S. wall of the cemetery). The monuments show the taste of the modern Florentine sculptors, who lay great stress upon an accurate rendering of clothes, lace, ornaments, and the like, and whose skill finds numerous admirers.

The church of *\*San Miniato al Monte* is one of the finest examples of the Tuscan-Romanesque style which flourished in Pisa

and Florence, and probably dates mainly from the 11th century. It is a structure of noble proportions, with nave and aisles, without a transept, and is in many respects a truly classical edifice. The elegantly-incrusted façade dates from the 11th, the mosaic (repeatedly restored) with which it is adorned from the beginning of the 13th century. The tower was rebuilt by *Donato d'Agnoia* in 1518.

The *l'evange* contains 12 columns and 3 triple piers of greyish green marble, and its open roof (1257) is tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath. The beautiful aisle pavement (laid in 1207) also deserves inspection. — To the left of the entrance is the monument of *Giuseppe Ottoni*, the artist (d. 1850).

**Altare.** On the wall on the right, *Enthroned Madonna* and six saints by *Pasio di Sordano* (1430); on the left, a *Madonna* with saints and a *Crucifixion*, of the beginning of the 15th century. In the *Nave*, between the flights of steps (18) ascending to the choir, is a chapel constructed in 1440 by *Archbishop* for *Piero de Medici*; on the frieze appears the device of the Medici, consisting of three leopards in a diamond-shape with the legend *Sanctorum*. Over the altar is the small crucifix which is said to have added approvingly to *San Giovanni Gualberto* when he forgave the murderer of his brother (p. 161). In the *LAST AREA* is the Chapel of *San Giacomo*, constructed in 1401-07 by *Antonio Rossellino* and containing his masterpiece, the "Monument of Cardinal *Joanna* of Portugal" (d. 1418), above which is a *Madonna* and Child in a medallion held by two angels. The frescoes are by *Alonso Baldassari*. On the ceiling, four *Virtues* by *Luca della Robbia*. — The *Choir*, to which a flight of seven steps descends, does not rest on the four columns which are prolonged into the choir above, but on 26 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of *San Nicolo* (d. 1041). — The front-wall of the crypt, the screen of the Choir, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrusted marble work (11th cent.). The upper part of the Area is adorned with a mosaic of Christ, with the *Madonna* and *San Nicolo*, executed in 1207 (?), restored in 1880. The five windows under the arches are glazed with translucent slabs of marble. Over an altar on the right is an old portrait of *San Giovanni Gualberto* (see above). — On the S side of the choir is the *Sacristy* (closed), erected in 1287 in the Gothic style, adorned with sixteen (freely restored) frescoes from the life of *St. Benedict* (his youth, ordination as Bishop, miracles) by *Agostino di Sordano* (d. 1410). Below them, admirable inlaid work in wood.

(c) **POGGIO IMPERIALE AND TORRE AL GALLO.** Outside the *Porta Romana* (Pl. A, 7. omn., p. 434), to the right of the *Viale dei Colli* (p. 523), is a fine avenue of lofty cypresses and evergreen oaks, interspersed with four mutilated statues from the old façade of the cathedral (p. 457), leading past *Gelsomino* (on the right), the terminus of an electric tramway (No. 8, p. 431) and a station on the steam-tramway to the *Certosa* (p. 523). In 20 min. it reaches the high-lying *Villa Poggio Imperiale*, thus named and almost entirely *Stued* up by *Magdalena* of Austria, wife of *Cosimo II.*, in 1622. The handsome edifice is now occupied by the *Istituto della Santissima Annunziata*, a girls' school, and is not accessible.

From *Poggio* we proceed to the left to the *Via San Leonardo* (520), and then, at the fork, follow the *Via del Pian di Giullari* (right, passing the *Reale Osservatorio*, and reach (1/4 hr.) a piazza at the top of the ridge, where the road again divides.

We ascend slightly in a straight direction by a footpath to the (2 min.) old Torre al Gallo (626 ft.), so called after a family named Galli, and now belonging to Count Galletti, who has restored it in the style of the 14th century. It contains a telescope and various other reminiscences of Galileo, who from this tower is said to have made several important astronomical observations. In the basement are a portrait of Galileo by Sustermans, a portrait of Michael Angelo, and other objects of little interest. The platform at the top of the tower affords a splendid "Panorama of Florence and the valley of the Arno, extending on the E. to the mountains of Pratomagno (best by evening light; adm.  $\frac{1}{2}$  fr.). — From the small piazza mentioned at p. 522 the Via della Torre al Gallo (views) descends in  $\frac{1}{4}$  hr. to the Viale dei Colli (station of the electric tramway, p. 434), whence we may proceed to the right to (10 min.) the Piazzale Michelangelo and San Miniato (comp. Map).

The road diverging to the right from the small square at Torre al Gallo leads to (7 min.) the Villa of Galileo, marked by a bust and inscription, where the great astronomer passed the last years of his life (1631-42), surrounded by a few faithful friends and latterly deprived of sight, and where he was visited by his illustrious contemporary Milton. — The road then ascends in windings to the church of *Sanza Margherita e Montini* and to the Villa Marzocchi, where Francesco Guicciardini is said to have finished his history of Italy. Here too, on 12th Aug., 1530, the Florentines, who had been betrayed by their general Mastetia Baglioni, signed the articles by which the city was surrendered to the Imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa delle Dugie* ('villa of lies').

(d.) LA CERTOSA lies on the monotonous highroad to Siena, 3 M. from the Porta Romana (Pl. A, 7; steam-tramway thence, see No. 1, p. 434, also omnibus every  $\frac{1}{2}$  hr., 25 c., carr. 6 fr., via Poggio Imperiale a little more). The steam-tramway ascends from the Porta Romana to Gelsomino, below Poggio Imperiale (p. 522), where it unites with the electric line from the Piazza del Duomo (No. 8, p. 434). At *Due Strade* it reaches the highroad to the Certosa. Farther on, to the right, is the Protestant Cemetery of Florence (also used by members of the Greek church), beyond which are the village of Galluzzo (several unpretending trattorie, with gardens) and, a little farther on, the brook Enna. On the hill of Montaguto, which is clothed with cypresses and olive-trees, at the confluence of the Enna with the Greve and 6 min. above the road, rises the imposing Certosa di Val d'Enna (376 ft.), resembling a mediæval fortress. The monastery, which is approaching dissolution and contains a few inmates only, was founded in 1341 by Niccolò Acciajoli, a Florentine who had settled at Naples and there amassed a large fortune by trading. One of the monks (1-2 pers. 50 c.) shows the churches and the monastery with its various cloisters.

MAIN CHURCH. Magnificent pavement and fine carved stalls (of 1500) in the choir; over the altar, Death of St. Bruno, a fresco by Peruzzi. — RICHY STON CHURCH, in the form of a Greek cross, the earliest building, said to have been erected by Oranges, with several small paintings of its school of Giotto, including a good Trinity (x), and also an altar-piece

*Cipelli* (St. Francis receiving the stigmata). — A staircase descends hence to the Lower Church, with the tombs of the Acciajoli. In the chapel immediately in front of us are the mural monument of Niccolò Acciajoli (d. 1388), founder of the church, by *Orsagno* (?), and three Gothic monumental slabs, the best of which is that of the youthful *Lor Acciajoli* (d. 1353). The side-chapel to the left of the entrance contains the Renaissance monument (restored in 1630) of Cardinal Angelo Acciajoli (d. 1408). — We then return through the main church and enter the Cloisters, with stained glass in the style of *Giocomo da Udine*. — To the right in the CHAPEL HOUSE, *Mariette Albertinelli*, Crucifixion (fresco of 1505), monument of the Carthusian Leonardo Buonafede by *Franc. de Sangallo* (1545). — We next enter the MONASTERY GARDEN, which also serves as a burial-ground, and is surrounded by handsome cloisters. At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The projecting TERRACE on the N side commands a picturesque view of the hills of Florence and Fiesole.

(e.) MONTI OLIVETO AND BELLOSGUARDO. About  $\frac{1}{2}$  M. beyond the Porta San Frediano (Pl. B, 4; omnibus, p. 494) the 'Via di Monte Oliveto' diverges to the left from the Empoli and Pisa road, and reaches the ( $\frac{1}{2}$  M.) entrance to the garden of the Badia di San Bartolomeo di Monte Oliveto (270 ft.) founded in 1334 (key next door, No. 10; fee 20-30 c.). A slight eminence here, planted with cypresses, commands an admirable view, now somewhat interrupted by trees. — The monastery-buildings are now used as a military hospital. The church, restored in the style of Michelozzo in 1472, possesses frescoes by *Poccetti*. In the priest's house are the remains of a fresco of the Last Supper by *Sodoma*.

From the Monte Oliveto the Via di Monte Oliveto leads to the S., crossing a small square, to ( $\frac{1}{2}$  M.) the Villa Bellesguardo, near the entrance of which we obtain one of the finest 'Views of Florence'. Adjacent is the Villa Zoubow, occupied by Galileo in 1617-31, and now marked by inscription and bust. We return to the city from the above-mentioned square by the Via di Bellesguardo (to the E.), the Via di San Francesco di Paola (Pl. A, 6), and the Barriera Petrarca.

(f.) The Cascine, or park of Florence, lies to the W., beginning at the Piazza degli Zuavi (Pl. A, B, 1, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone (p. 528). It affords delightful and refreshing walks to the traveller fatigued with sight-seeing; in the more distant parts it is covered with woods. The name is derived from a farm to which it once belonged (*cascina* = dairy). In the proper season it is a fashionable rendezvous in the late afternoon, particularly for driving. — Outside the town, immediately to the left, is a small *Café Restaurant*. — About the middle of the Cascine is a large open space, the *Piazzale del Re* (where a military band plays on Sun. and festivals in summer), with the *Casino delle Cascine*, a frequented café-restaurant. Beyond this spot the park is comparatively deserted, and it terminates about  $\frac{1}{2}$  M. farther on at the monument of the *Rajah of Holapore*, who died at Florence in 1870, and whose body was burnt at this spot. Fine view of the W. environs of Florence,

with the thick sprinkling of villas — Electric Tramway, see No. 2, p. 434, also Omnibus to the Porta al Prato (Pl. D, C, 4), see p. 434.

On the same road near Poggio a Caiano steam tramway from Pistoia della Rustica see p. 434, a pleasant drive of 1½ hr., pleasant for the villa at the Administration of the Palazzo Pitti, p. 437. The Poggio a Caiano Tramway affords good country fare. At the end of the village (12½ hr.) stands the Villa built about 1450 for Lorenzo II Magnifico by Bernardo Rossellino in a simple rustic style, and still entire; without modern additions. It is surrounded by a fine old park and commands a beautiful view of the Tuscan mountains. It is now a royal possession. The chief room of the 2nd story is adorned with frescoes by Andrea del Sarto (1523), Cosimo receiving the tribute of Egypt, Prometheus (Triumph of Reason), and Atlas Atlas (Fiammetta in Greece, and Solips in the house of Syphax, 1523), the subjects are supposed to typify events in the history of the Medici as narrated by Paolo Giovio. The loggia has a fine stone ceiling.

The electric railway to Sesto (No. 2, p. 434) proceeds first to Ponte a Caffaro (railway station, see p. 434), with the ancient church of Santa Margherita in Ponte. To the N. about 1½ hr. from Sesto, at the foot of the hills, lies the Villa Medicea in Careggi, the property of the grand-dukes down to 1773. The villa (see admission) which remains entire, was built by G. F. Valla painted for the former proprietor Mr. Strozzi was erected by Michelozzo (?) for the first Cosimo who terminated his brilliant career in 1466 at this house, which still perfectly retains its original form. This was also once a favourite seat of the Florentine Academy (p. 441) which met in the noble loggia. Lorenzo II Magnifico grandson of Cosimo also died at Careggi (1492), after his capture and refused his abdication because he would not restore his liberty to Florence. Fine view of the environs, especially from the projecting passage below the roof.

About halfway between the Villa Medicea and Castello (see below), to the Santa Margherita della Quinta, a girls school, with admirable sculptures by the Della Robbia (including a terracotta replica of Verrocchio's Doubting Thomas), and paintings by Botticelli (?) and Guastafango. — A few yards farther on is the Villa Guicciardini with beautiful gardens, erected for Duke Cosimo I by Tribolo now in the possession of Countess Strozzi.

To the S. W. of Sesto and ½ hr. to the N. of the railway-station of Castello (also stopped at by the Sesto Tramway if previous notice be given to the conductor) is the Villa Reale di Petraia, owned by the Grand-duke in the 14th cent. but remodelled by Rossellino in the Renaissance style in 1573 for the Grand Ferdinand de Medici. It is now fitted up as a royal residence (open at the Pal. Pitti), and is provided with a curious modern adaptation of a Roman 'atrium'. The interior is adorned with frescoes by Piovano (1573) and contains an important altar piece by Andrea del Sarto. The delightful gardens contain a fine old, old pond with a platform among its branches which used to be a favourite resort of Victor Emmanuel II. Immediately to the W. lies the Villa Reale di Castello, with an interesting chateau and a beautiful park (open at the same time as that for the Villa Petraia, whence the visitor is conducted to the Villa Castello (see 10). Each villa possesses a fine fountain by Tribolo, with statues by Ottavio del Sogno.

In Sesto, about 1½ hr. to the S. E. of the rail. stat. of Sesto (p. 434), is the great Manufacture of Glass, founded by the Marchese Carlo Ginori in 1773 for the making of majolica. Ginori 1773, Vienna 1781, Berlin 1783, and now belonging to the Swiss Countess Richard Ginori. Since the closing of the Sesto pottery in 1800 this factory has produced porcelain in the Capodimonte style, and in 1857 it has successfully revived the ancient majolica manufacture in the style of Faenza, Gubbio, and Urbino. It also produces excellent copies of Italian Rabbia work. The show rooms and collections of the firm are worth seeing (open in winter 9.30-12 and 2.00-4.00, in summer 9.11 and 2.30-4.30), permanent in the depth of the factory, in Florence (p. 434). The work rooms are not shown. — By taking the tramway to Sesto we pass the villa of Marchese Ginori, the celebrated

exporter of plants, which is interesting to botanists and horticulturists (perennial at Via Obbiettina 57).

Bello is the best starting point for an ascent of Monte Morello (3025 ft.; there and back 8-7 hrs.). We go via *Donna* (p. 535) to (1½ hr.) *La Molina*, whence we proceed to the left, via *Morello*, to (25 min.) *Donna*, where the center of the two paths to the summit diverges beyond the church. Passing (10 min.) a cattle-shed (to the left), we reach the S.E. peak, *La Cuccola* (3025 ft.), which is crowned with a ruined convent and commands an extensive and splendid view. The highest peak, named *L'Ara*, is reached in ¼ hr. more. In returning we may proceed to the N.E. via *Fuente* to the rail. stat. of *Faglia* (p. 536) or we may follow the ridge to the S.E. to the *Poggio del Gire* (3165 ft.) and go on to *Florence* via *Outigiani*, *Corona*, and *Corroto* (p. 537).

(g) *Fiesole*, on the height about 3 M. to the N.E. of *Florence*, may be reached by walkers in 1½ hr. The most convenient of the various routes is offered by the electric tramway (No. 4, p. 494; best views on the right). The steep old road between *San Domenico* and *Fiesole* should be traversed once at least on foot for the sake of the beautiful views. (Visit to the *Badia*, see p. 524.) Those who go by carriage (about 8 fr.; comp. p. 483) should stipulate for the inclusion of the *Badia*; the return may be made from *Fiesole* via *Vincigliata* (p. 528) and *Ponte a Menale* (p. 529, one-horse carr. about 10-12 fr.). — The electric tramway leaves from the *Piazza del Duomo* through the *Piazza dell'Annunziata* (Pl. G, 3, 4, p. 483) and the *Piazza Savonarola* (Pl. 1, 2) to the *Barriera della Querce*, where the precincts of the city are left. It then crosses the railway to *Rome* and ascends to *San Gerardo*, soon affording a fine view of the hills on the S. bank of the *Arno*. Beyond *Le Lune* (\*Hôt.-Pens. *Le Lune*) the route winds up through a picturesque hilly district to *San Domenico* (see below).

Passers proceed by the *Piazza Quercia* (Pl. E, 1, 1), where a triumphal arch, erected in 1788, commemorates the entry of Grand-duke *Francis II.* to the *Barriera della Quercia* (comp. Pl. 1, 1, om., see p. 484) and ascend the *Via Decemio* to the N.E., on the left bank of the *Alpece*, an insignificant stream. The *Villa Palmieri*, the property of the Earl of Crawford, where *Queen Victoria* resided in 1855, is passed on the right. *Decemio* makes this the residence of the narrators in his 'Decemio' during the plague in 1630 (The *Villa Stuardo* or *Ross*, on the way to *Sattignano* (p. 539), is supposed to have been the first meeting-place of the story tellers, whence they afterwards migrated by a path 'full west' to the *Villa Palmieri*). The road then ascends rapidly between garden walls to *San Domenico*. — Another route for walkers ascends from the *Barriera della Quercia* (see above) to the N.E. by the *Via delle Fortiori*, over the hill of *Fortiori*, passing the *Arbore della Quercia* (1) and the *Villa Dante* (1). The latter, which was owned by the *Dante* family about 1300, was remodelled by the *Fortiori* (p. 485) in the 15th cent. and now belongs to *Signor Bondi*. Following the *Via della Fiesole* we reach *San Domenico* in ¼ hr. more.

*San Domenico di Fiesole* (485 ft.; *Historic San Domenico*) is a small cluster of houses at the base of the hill of *Fiesole*. In the Dominican monastery founded here in 1405 the pious *Fra Giovanni Angelico da Fiesole* lived before his removal to *San Marco* at *Florence*. The choir of the church contains a *Madonna* with *stars*, painted by him (1st chapel on the left), and an altar-piece,

the Baptism of Christ, by Lorenzo di Credi (2nd chapel on the right). — Opposite the church the 'Via della Radia' diverges to the left, leading in about 5 min. to the *Badia di Fiesole*, a monastery founded in 1028, occupied first by Benedictine, but after 1439 by Augustine monks. It was re-erected by *Brunelleschi* (?) about 1466-68, by order of Cosimo the Elder, and forms a remarkably attractive pile of buildings. The monastery was frequently the residence of members of the 'Platonic Academy' (p. 443). Pico della Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778) the printing-office of the learned *Francesco Jughirami* was established here. Since 1876 it has been occupied by a superior school of the Brothers of Christian Schools.

The Church, with a transept, but destitute of aisles, is covered with circular vaulting, is of noble proportions throughout, and is richly decorated by pupils of *Desiderio da Settignano*. The part of the façade which is decorated with black and white marble belongs to the original Romanesque structure. — From the choir we enter the *Cloister* (to the right), on the W. side of which is the refectory, containing a quaint fresco by *Giovanni da San Giovanni* (1830), representing angels ministering to Christ in the wilderness; the pulpit is by *Piero di Coso*. On the E. side is a loggia, adjoining the garden, which affords a charming view of Florence and the valley of the Mugnone.

Three routes lead from San Domenico to Fiesole. 1. The New Road to the right, traversed by the electric tramway, sweeps round to the E., affording (r.) a superb view of Florence and the Arno Valley, and describing a sharp curve beyond the station of *Reggeseo di Majano* (758 ft.), finally skirts the E. side of Fiesole, and ends in the Piazza del Duomo. Among the numerous villas it passes is the *Villa Lander* (to the right, below the road), where Walter Savage Lander lived for many years. [He died in 1864 at No. 93, Via della Chiesa, Florence, on the left bank of the river.] — 2. The steep Old Road (*Via Vecchia Fiesolana*) leads past the *Villa Montalturzo* and the *Villa Spence*, once a favourite residence of Lorenzo the Magnificent, and in 20 min. joins the new road. About 2 min. to the right of the Villa Spence is the oratory of *Santi Ansano*, with several works by the Della Robbia, four paintings by Jaco del Sellaio, etc. — 3. The VIA GIOVANNI DURNI, called at first Via di Fontilucente, diverges to the left from the old road at the Villa Montalturzo, skirts the W. side of the Franciscan convent (p. 528), with a pretty view of the Mugnone valley, and finally reaches the Piazza del Duomo from the N., beside the ancient theatre.

**Fiesole.** — ALBERGO-RESTORANTE AURORA, 46j. or D. 2½-4, pass. 8-10 fr., incl. wine; ITALIA, pens. 5-6 fr., both in the Piazza del Duomo, with small gardens and view. — *Restorante di Ferruccio*, a little to the E. of the Piazza, with a view of the upper Mugnone Valley; *Restorante Bellagio*, ½ M. below Fiesole, at the Reggeseo di Majano (p. 527).

**Fiesole** (970 ft.), Lat. *Fassulae*, is an ancient Etruscan town, the Cyclopean walls of which are still partly preserved. The town, the seat of a bishop, but now of no importance, contains 16,816



inhab., who like most of the natives of this district are engaged in straw-plaiting (for fans about  $\frac{1}{2}$  fr., little baskets 1 fr.)

On the height we enter the spacious *Piazza Mino di Pistoia*, and perceive immediately opposite us the —

**CATHEDRAL**, one of the earliest and simplest examples of the Tuscan-Romanesque style, begun in 1028 by Bishop Jacopo il Revere, restored in 1256, and lately remodelled. It is a basilica of simple exterior, with a transept and a spacious crypt beneath the lofty choir. The columnar distances and the openings of the arches in the interior are irregular. The campanile dates from 1213.

On the entrance-wall over the door, St. Romulus, a terracotta figure of the *School of the Robbia* (1821). — Choir. Over the altar, Madonna and saints, *School of Giotto*. The chapel to the right of the choir contains the Monument of Bishop Salutati (d. 1463), with the bust of the deceased and (above) a fine sarcophagus by *Agostino di Pistoia*; to the left is a low relief by the same master, representing the Adoration of the Child. On the sides and above these, frescoes of the *School of Buffardi* (restored).

Behind the cathedral is a gateway marked 'Ingresso agli Scavi,' forming the entrance to the ruins of some ancient buildings excavated since 1873 (50 c., admitting to Museum also, see below). The *Ancient Theatre*, with its stage facing the S., has nineteen tiers of stone seats, in a semicircle 37 yds in diameter. Below are three other rows for the seats of persons of rank. A little farther down are some scanty and partly restored remains of *Roman Thermæ*. A small projection, near the *Via Giovanni Duprè* (p. 477), affords a view of a fragment of the *Ancient Etruscan Wall*. Above the theatre we have a good view of the valley of the Mugrona, Pratolino, and Mt. Benario (p. 529), to the left the viaducts of the railway to Faenza.

(Opposite the cathedral, on the W. side of the piazza, are the *Aptinæ Pulvis* and the *Arche di San Giovanni*. — On the E. side of the piazza is the small *Palazzo Pretorio*, of the 13th cent., bearing the arms of the magistrates (podestà); on the ground-floor is the insignificant *Museo Pistoiese*, containing the yield of the excavations mentioned above (tickets, see above). — Adjacent to it is the old, but entirely modernized, church of *Santa Maria Primitiva*, of the 10th cent., containing a laborsome terracotta (Crucifixion) of the school of *Luca della Robbia* (1447), to the right, reliefs of the heads of St. Roch and the Virgin by *Francesco di Angelo* (1542 and 1575). Key at house No 11, see SW c. — In the Piazza Embargo, a little to the W., is a bronze bust of *King Humbert* (1890).

The site of the Roman Capitol of *Fiesole* is occupied by a *Franciscan Monastery* (1130 ft., not accessible for ladies), to which the *Via San Francesco*, ascending abruptly to the W., opposite the cathedral, leads in a few minutes. It contains a painting by *Piero di Cosimo* (Conception of the Virgin, 1480). — On the right, a little below the monastery, rises the venerable, but much disfigured church of *San' Alessandro*, with 15 antique columns of cipollino, probably occupying the site of a heathen temple. The piazza in front of it commands a beautiful and extensive view (best at sunset) of the valley of Florence, bounded on the S. by several ranges of hills, and on the W. by the heights of Monte Albano, beyond which the Apuan Alps stand prominently forth. A fine view

of the Apennines and the upper Mugnone valley is obtained from the edge of the wood behind the convent.

Beyond Poggio, on the S.E., rises *Monte Orcio* (1403 ft.), from the quarries of which comes the gray pietra serena so universally used in Florence. Splendid view from the top (rough path). We may descend direct to the road to San Donato or to Ponte a Moncino (see below).

From the *Regione di Majano* (p. 377, the *Via Dardetto da Majano* skirts the slope of *Monte Orcio* to (1/4 M.) *Majano* (805 ft.) In about 1/2 hr. more we reach the road from Florence to Prato, a little on this side of *Ponte a Moncino* (705 ft., electric tramway No. 5, p. 434).

On a hill top 1 M. to the S.E. of Majano lies the *Castello di Vincigliata*, a castle of the 14th cent., belonging to Mr. T. Lander, an Englishman, which has been restored since 1905 and fitted up in a medieval style. Visitors are admitted on Sun. and Thurs. between 3 and 5 (attendant 1 fr.). The Castle may be also reached from Ponte a Moncino by a steep road in 1/2 hr., and from Poggio in 1 hr. by a rough cart-track, passing *Baronissi*, on the S. slope of *Monte Orcio* and the medieval *Castello di Poggio* — Circular drive from Florence via Poggio and Vincigliata, see p. 520.

About 3/4 M. to the E. of Florence is the high-lying and pleasant village of *Bottigiano* (520 ft.), the terminus of the electric tramway No. 6 (p. 434). From the upper end of the village the beautiful *Via Davidio da Bottigiano* descends to the left via the hamlet of *Cardignano* (415 ft.), to (1/2 hr.) *Ponte a Moncino* (see above).

In the midst of a wood about 3 M. to the E. of Florence, and about 3 M. from the station of *Montecatini* (p. 380) via the village of that name, lies *Pratolino* (1517 ft., *Fred. Leontis* Inn). A little on the S. side of the village, to the right, is the entrance to the *Villa of Pratolino*, formerly belonging to the grand-dukes and now to Prince Demidoff (adm. only by permission of the steward). The chateau, built by Buonaiuti about 1600 at the instance of Francesco de' Medici, for the reception of *Blasco Cappelletti* (p. 503), has long been in ruins, while the gardens have been modernised and partly converted into plantations. Almost the only relic of former splendour is a colossal crouching figure (42 ft. high) representing the Apennines and ascribed to *Alce de Bologna*. — From Pratolino a beautiful road, with numerous views, leads to the S.W. via *Marelli* to (3 M.) the *Monte Senario* (700 ft.) on the top of which, in the midst of a grove of pines, is a *Servite Convent* (Annonciata), founded in 1288 and restored in 1814. The great terrace affords a splendid 'Panorama of the surrounding mountains, with distant views of Poggio and Florence, seen through the valley of the Mugnone. An excellent liquor, 'Cognac d'Abate', is made at the convent. From the summit we may go on to the S.W. (2 1/2 hrs. by a rough footpath) to the railway-station of *Fagnola* (p. 383, 1 1/2 hr., in the opposite direction 2 hrs.).

(A.) *SAN SALVI*, about 3 M. from the *Piazza Duomo* (Pl. 1, 6, electric tramway No. 6, p. 434). We leave the tramway in the *Via Aratina* at the corner of the *Via di S. Salvi*, which brings us in 3 min. to a doorway on the right (knock). Of the Valdobrovarian monastery of *San Salvi*, founded before 1064, where in 1312 Emp. Henry VII. established his headquarters during the siege of Florence, only the remains are now extant. The district adjoining the *Campo di Marte* is still called 'Campo d'Arrigo'. The former refectory (adm., see p. 435) contains a collection of old paintings belonging to the Florentine galleries and a 'Fresco by Andrea del Sarto (1526-27), representing the Last Supper.

The painting 'is calculated to be seen at a burst on entering the door.

It is marvellous how the shadows cast by the figures, and the parts in them turned away from the light, keep their value; how the variegated tints preserve their harmony' — G. & C.

(4.) **VALLOMBROSA.** A visit to this celebrated monastery is now easily accomplished in one day with the aid of the cable-railway from Sant' Elero to Saltino; but in summer several days may be very pleasantly spent at Vallombrosa (rooms should be ordered in advance in July and August). The drive from Florence or Pontassieve (see below) to Vallombrosa is charming.

**FROM FLORENCE TO SANT' ELLERO,** 10 M., railway in ca. 1 hr. (fares 3 fr. 5, 2 fr. 15, 1 fr. 40 c.; return-tickets to Saltino 10 fr. 00, 9 fr. 25, 8 fr. 10 c.). Only the slow trains stop at S. Elero. — From the central station the train performs the circuit of the city, and stops at the suburban station of (3 M.) *Campo di Marte*. It then skirts the right bank of the Arno. Fiesole lies above us, to the left. The valley soon contracts. 8 M. *Compicobbi*, in a richly-cultivated district, above which rise barren heights.

**13 M. Pontassieve.** — *ALL DEL VAPORE; LOCANDA DELLA STAZIONE; ITALIA* — Departures daily, at 2.30 p.m., to *Stia* and to *Pratese* (fare 3 fr.). — Carriages at *Forbattini's* (*Alb. del Vapore*) or *Forbattini's* (*Locanda della Stazione*): one-horse carriage to Vallombrosa for 1 pers., 5 fr.; two-horse carr., 3 pers. 15, each additional pers. 5 fr.; luggage 5 a. per kilogramme ( $2\frac{1}{2}$  lbs.). Carr. and pair from Florence to Vallombrosa, for 1 & 2 pers., 40 fr.; one-horse carr. to *Stia* 12, two-horse 24 fr.; to *Comidoli* 25 and 50 fr.

**Pontassieve** (320 ft.), a small village at the confluence of the *Sieve* and the Arno, formerly derived some importance from its situation on the highroad over the Apennines to *Forlì*.

The road from Pontassieve to (5 hrs.) Vallombrosa crosses the *Sieve* beyond the village and ascends the valley of the Arno. About 1 M. from Pontassieve, where the road forks, we keep to the left. From the second fork ( $1\frac{1}{2}$  M. farther) the left branch leads to the *Coccone Pass* and the *Caentino* (p. 552), the right follows the ridge to (3 M.) the village of *Padre* (*Locanda della Pace*), the birthplace of *Gov. Ghiberti*, and ( $2\frac{1}{4}$  M.) *Padre*, formerly a monastery-farm, and thence ascends a picturesque gorge (steep towards the end) to the village of *Fos*,  $2\frac{1}{2}$  M. farther on. The road steadily ascends, usually through woods, to ( $1\frac{1}{2}$  hr.) Vallombrosa (p. 551).

**16 M. Sant' Elero** (365 ft.; no inn) is an insignificant village with an old castle. — From S. Elero to *Arezzo* (p. 534; 38 M., in  $2\frac{1}{2}$  hrs.), see *Bascher's Central Italy*.

The **CABLE RAILWAY** from S. Elero to Saltino is 5 M. long, with a maximum gradient of 22:100. The ascent takes about 1 hr.; fare 4, return-ticket 6 fr. The time-table changes so frequently, that previous enquiry is necessary. — The train starts from the railway-station at S. Elero and ascends through a grove of oaks, on the bank of the torrent *Viano*, to the crest of one of the numerous spurs which the *Pratemagne* range throws out into the valley of the Arno. A striking view is disclosed, straight on, *Saltino* appears, above a steep slope. — 1 M. *Donnai*. We now traverse a well-cultivated district high above the *Viano*, and then ascend gently on the right bank of the *Altana* to ( $2\frac{1}{4}$  M.) *Filberti*, beautifully situated at the foot of the *Pratemagne* chain. The railway skirts the slope in windings (fine views). — 5 M. *Saltino* (3140 ft.), finely situated on a barren promontory, commanding a splendid view. Near





the station are the *Hôtel Vallombrosa* (burned down in Aug., 1902) and the *Hôtel Croce di Siroja*;  $\frac{1}{2}$  M. farther on is the *Grand Hôtel Castello di Acquedella* (pens. 12-15 fr.).

The carriage-road leads through a dense grove of fir to ( $1\frac{1}{4}$  M.) *Vallombrosa*. The road which diverges to the right at the station and passes the *Scoglio del Saltino*, a projecting rock with a fine view of the Arno valley, is only a little longer.

The convent of Vallombrosa (3140 ft.), situated in a shaded and sequestered spot on the N.W. slope of the Pratomagno chain, was founded in 1015 and suppressed in 1866. The present buildings, dating from 1637, have been occupied since 1870 by the *Reale Istituto Forestale*, the only advanced school of forestry in Italy. There are now only three monks here, who celebrate service in the church, and attend to the meteorological observatory. Hotel: *Albergo della Foresta* (the former *Foresteria*), R. from 3 $\frac{1}{2}$ , D. 1, luncheon 2 $\frac{1}{2}$ , D. 4, pension (L. and wine extra) 7-12, in July and August 8-12, omn. from the cable-railway  $\frac{1}{2}$  fr.

The monastery of Vallombrosa was founded by *San Gualberto Gualberto* (985-1073), the son of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of San Miniato near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the road. The latter fell at his feet and implored mercy. The knight forgave his enemy, and led him to San Miniato, where he himself assumed the cowl. Finding the discipline there too lax, however, he betook himself to this lonely spot and founded Vallombrosa.

*Il Paradisino* (3336 ft.), a small hermitage situated on a rock  $\frac{1}{4}$  hr. to the left above the monastery, is now an annexe to the *Alb. della Foresta* (see above; rooms not very comfortable). The platform in front commands an admirable survey of the monastic buildings, and of the broad valley of the Arno as far as Florence, half of the cathedral-dome of which is visible behind a hill. The horizon is bounded by the *Alpi Apuane* (p. 106). — Another pleasant walk may be taken on the road leading from the hotel towards the N.E. along the mountain-slopes to ( $2\frac{1}{4}$  M.) *Lago*, which is to be continued to the *Consuma Pass* (p. 532).

The ascent of the *Boschiolo* (4186 ft.), the W. summit of the Pratomagno Chain, from Vallombrosa occupies  $1\frac{1}{2}$ -2 hrs. (guide not indispensable for experts). The path diverges to the right, a little before we reach the *Paradisino* (see above) and ascends to the S.E. mostly through dense pine forest and afterwards over pastures, passing the so-called *Emiciclo della Madonna*, to the crest of the ridge, which it reaches at a narrow depression. Hence we ascend to the left to (25 min.) the *fabbricello di San Fiero*, an old chapel commanding a splendid view. To the E. lies the green Casentino Valley, bounded on the N.E. by the lofty *Monte Falterona*, where the Arno rises; to the W. the fertile and richly-cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is sometimes visible in the extreme distance. — We may return to Vallombrosa from the chapel by keeping to the N.W., via the *Croce Rossa*; or we may descend to the W. via the *Emiciclo* to *Saltino* direct via the bare ridge of the *Bosco di Lago*.

From the *Seggiole di Pratomagno* (5228 ft.), the highest summit of the Pratomagno chain (4-5 hrs. from Vallombrosa, with guide) a steep path descends to the N., through woods and ravines (1½ hr.), skirting the brook *Solano*, passing *Cotone* and several other mountain-villages, and leading to the picturesque market-town of *San Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the *Solano* and *Arno*, where the fertile *Casentino* expands. Carriage-roads lead from *S. Niccolò* to *Poppi* (4¼ M.; p. 531), and to *Stia* and *Pratovecchio* (4 M.; see below).

(h.) *CAMALDOLI* and *LA VERNA*. This excursion takes walkers 3½-4 days from Pontassieve or Vallombrosa. 1st Day, over the *Consuma* Pass to *Stia* and *Pratovecchio*; 2nd Day, direct or via the *Valtorona* to *Camaldoli*; 3rd Day, by *Badia a Prataglia* to *La Verna*; 4th Day, to *Bibbiena*, and thence by train to *Arezzo*. Those who omit the beautiful hill-walks in the *Casentino* visit *Camaldoli* from *Poppi* or *Bibbiena*, and *La Verna* by carriage from *Bibbiena*. Comp. the *Guida Illustrata del Casentino* (Florence, 1889), by C. Boni.

The road mentioned at p. 531 ascends past the old castle of *Diacceto*, the (4 M.) village of the same name, and the (6½ M.) hamlet of *Borelli* to the (10½ M.) *Consuma* Pass (ca. 5340 ft.), which may also be reached from *Vallombrosa* by a bridge-path (comp. above; guide necessary, 2 hrs.). A little on this side of the head of the pass is the small village of *Consuma*, with two poor osterie. The summit of the *Monte Consuma* (3485 ft.) lies to the right. Farther on the road leads up and down to (14 M.) the lonely inn (unpretending) of *Casaccia* and (15 M.) *Omomorto*. A little lower down a view is disclosed of the *Casentino*, or upper valley of the *Arno*, bounded on the N. and E. by the *Central Apennines* and on the W. by the *Pratomagno* chain, while it is open towards the S. To the S.E. appears the jagged outline of the *Verna*, and a little farther on, to the left, the range of *Falterona*. — At (17 M.) *Scarpaccia* the road to (19½ M.) *Stia* and *Pratovecchio* diverges to the left from the highroad to *Bibbiena*. To the right, 1½ M. to the S.W. of *Pratovecchio*, we see the ruined castle of *Romana*, mentioned by *Dante* (*Inferno*, xxx. 73), near which arose the *Fons Branda*, now dried up. A little farther on the road again forks, the left branch leading to *Stia*, the right to *Pratovecchio*. The station of the railway to *Arezzo* (p. 534) lies between these two places.

*Stia* (1460 ft.; \**Alb. della Stazione Alpina*, R. 1½ fr., unpretending; carr. and pair to *Camaldoli* via *Poppi*, 10-12 fr.), with an picturesque church ('*La Pieve*'), and *Pratovecchio* (1410 ft.; *Alb. Bastieri*) are well adapted as headquarters for excursions in the *Casentino* (guide 5 fr. daily, and his food).

From *Pratovecchio* a footpath leads to *Camaldoli* (about 9 M.) via *Moggiona*, another route, somewhat longer, passes *Casaleto* and *Sacro Eremo* (see p. 533). — The following is a fine but somewhat fatiguing round from *Stia*: past the ruined castle of *Porciano* to the N. of the *Source of the Arno* ('*Capo d'Arno*'; see *Dante's 'Purgatorio'*, xiv.; 4205 ft.), 8 hrs.; thence to the summit of *Monte Falterona* (410 ft.; *Racovero Dante*, of the *Ital. Alpine Club*), which com-

minds a wide view, extending in clear weather from the Tyrrhenian Sea to the Adriatic; descent to the *Alp Stradella*, 1 hr.; viâ the *Glogona di Seali* and the *Prato di Bertone* to the *Sacro Ermo* (see below) 4 hrs., back to Camaldoli  $\frac{3}{4}$  hr. (In the reverse direction, from Camaldoli to the Falterona, 7 hrs.). — Hurried travellers may ascend direct to the E. from Sita, viâ ( $1\frac{1}{4}$  hr.) *Lommano*, to ( $4\frac{1}{2}$  hrs.) the *Prato di Bertone* (see below), and descend thence viâ *Sacro Ermo* to ( $1\frac{1}{4}$  hr.) Camaldoli (guide desirable).

The suppressed abbey of Camaldoli (2717 ft.; *Grande Albergo*, pens. with wine 12 fr.; *Restaurant*, on the ground-floor, cheaper) is prettily situated in a narrow wooded valley. It was founded in 1012 by St. Romuald (d. 1027) but frequently destroyed by fire and devastated by war. The environs are wild and beautiful. A steep road ascends to ( $1\frac{1}{4}$  hr.) the *Sacro Ermo* (3680 ft.), a monastery with hermitages, founded in 1048 and surrounded by fine pine-woods.

The name of the place is said to be derived from *Campus Maldoli*, after a certain pious Count Maldolus, who presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. Camaldoli, as well as Vallombrosa, lost its valuable library and many treasures of art through the rapacity of the French in 1810.

The views from the narrow ridge of the Apennines at the back of *Sacro Ermo*, especially from the summit which is not planted with trees, called the *Prato di Bertone* or the *Prato di Sopra*, are very extensive and beautiful. To the N.E. the houses of Forlì may be distinguished in clear weather, still farther off the site of Ravenna, and in the extreme distance the glittering Adriatic; W. the chain of the Pratomagno, the lower valley of the Arno as far as Pisa and Leghorn, and beyond them the Mediterranean. The spectator here stands on one of the summits of the 'backbone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

Walkers from Camaldoli may reach the highroad from Cesena to Bibbiena in  $1\frac{1}{2}$  hr. by a rough and stony track, and then proceed viâ *Partino* to (8 M.) *Bibbiena* (p. 534). If time allows, however, the road from Camaldoli to ( $7\frac{1}{2}$  M.) *Poppi* (p. 534) is preferable. In the opposite direction Camaldoli may be reached by carriage from *Poppi* in 1, from *Bibbiena* in  $2\frac{1}{2}$  hrs.

FROM CAMALDOLI TO LA VERNA on foot. Pedestrians should select the beautiful but fatiguing route (with guide) viâ the *Sacro Ermo* and the village of (2 hrs.) *Badia a Prataglia* (2765 ft.; *Hôt. Mulinaeri*; *Locanda Trinci*; Pens. *Boscoverde*, English, 8 fr.), which lies on the above-mentioned road from *Bibbiena* to *Cesena*. Thence we proceed to the S.E. to (2 hrs.) *Coremo* and descend along the stream of that name to ( $\frac{3}{4}$  hr.) *Biforeo*, at its confluence with the *Cornalona*. We then ascend along the *Cornalona* and through plantations of oaks to ( $2\frac{1}{4}$  hrs.) a stony upland plain, interspersed with marshes. Above this rises the abrupt sandstone mass of the *Verna*, to a height of 3550 ft. On its S.W. slope, one-third of the way up, and 3060 ft. above the sea-level, is seen a wall with small windows, th-



oldest part of the monastery, built in 1215 by St. Francis of Assisi, and substantially rebuilt after a fire in 1472. Strangers receive good food and accommodation here, for which a fair recompense is expected (ladies not admitted). The monks show the extensive convent, the three churches with their excellent reliefs in terracotta of the school of the Robbia (Annunciation by Andrea della Robbia in the main church), and the *Luoghi Santi*, a series of grottoes once frequented by St. Francis. — A path ascends through beautiful woods to the *Penna della Verna* (4165 ft.), also known simply as *l'Apennino*, 'the rugged rock between the sources of the Tiber and Arno', as it is called by Dante (*Paradiso*, xi. 106). The celebrated view from this ridge, now somewhat obscured by trees, is best obtained from the small chapel on the N.W. spur, about  $\frac{3}{4}$  hr. above the monastery. — About  $\frac{1}{4}$  hr. below the convent, at the end of the Bibbiena road (see below), stands a modest *Osteria*.

To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Leonardo Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at Cupressa, in the neighbouring valley of the *Inferno*, but in 1476 his parents removed to Arezzo (p. 533).

FROM BIA-PRATOVIVIANO TO AREZZO, 28 M., railway in  $1\frac{3}{4}$ -2 hr. (fares 5 fr. 10, 3 fr. 60, 2 fr. 30 c.), descending the Arno valley. Beyond (4 M.) *Porrena-Strada*, the first station, the train passes the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1289, Dante distinguished himself by his bravery, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. —  $5\frac{1}{2}$  M. *Peppi* (*Alb. Vescovi*), on a hill (1425 ft.) rising to the right above the Arno, is commanded by the lofty tower of the castle of the Counts *Guidi*, the ancient lords of the *Casentino*, expelled by the Florentines in 1440. The castle was built in 1290 and partly restored in 1896-99. Road to Camaldoli, see p. 533 (carr. 7, with two horses 10 fr.).

9 M. *Bibbiana* (*Alb. Amoreti*, R.  $1\frac{1}{2}$  fr., well spoken of), the birthplace of Bernardo Dovizi, afterwards Cardinal Bibbiana (1470-1520), the patron of Raphael, is prettily situated on a hill (1370 ft.) rising from the Arno (carr. from the station to the town  $\frac{1}{2}$  fr.). The principal church, *San Lorenzo*, contains fine terracotta reliefs of the Adoration of the Holy Child and the Descent from the Cross, of the school of the Robbia. — Bibbiana is the starting-point for those who visit La Verna by carriage ( $7\frac{1}{2}$  M., in 2 hrs.; carr. and pair 10-12 fr., bargaining necessary).

18 M. *Rossina* (1000 ft.), with a milk-factory. — 23 M. *Giovi*. The train now quits the valley of the Arno and traverses the rich *Val di Chiana* to —

28 M. *Arezzo* (970 ft.; *Vittoria*; *Inghilterra*; *Stella*, with good trattoria), a provincial capital with 44,000 inhab. and several interesting churches; see *Baddeley's Central Italy*.

## List

of the most important Artists mentioned in the Handbook, with a note of the schools to which they belong.

Abbreviations: A = architect, P. = painter, S. = sculptor, ca. = circa, about; Bol. = Bolognese, Bracc. = Braccian, Crem. = Cremonese, Flor. = Florentine, Ferr. = Ferrarese, Flam. = Flemish, Friul. = Friulian, Gen. = Genoese, Lomb. = Lombardic, Mant. = Mantuan, Mil. = Milanese, Mod. = of Modena, Neap. = Neapolitan, Pad. = Paduan, Parm. = Parmesan, Pied. = Piedmontese, Pis. = Pisan, Rav. = of Ravenna, Rom. = Roman, Siena. = Sienese, Span. = Spanish, Umbr. = Umbrian, Ven. = Venetian, Ver. = Veronese, Vic. = Vicentine.

The Arabic numerals enclosed within brackets refer to the art-notice throughout the Handbook, the Roman figures to the Introduction.

- Abbate, Niccolò dell'**, Mod. P., 1512-71. — (286).
- Alba, Martino d'**, Pied. P., ca. 1470-1525 (?) — (31).
- Albani, Franc.**, Bol. P., 1578-1680. — (385).
- Alberti, Leon Batt.**, Flor. A., 1404-72. — (xiii. 253. 443).
- Albertini, Mariotto**, Flor. P., assistant of Fra Bartolomeo, 1474-1515. — (viii. 444).
- Almannus, Joh. (Giovanni Almanno, Giov. da Murano)**, Ven. P., middle of the 15th cent. — (383).
- Aloni, Galeazzo, A.**, follower of Michael Angelo, 1500-1572. — (xviii. 71. 117).
- Alpardi, Al.**, Bol. S., A., 1592-1654.
- Alonso (Ant. Veneziano)**, Umbr. and Ven. P., d. 1528.
- Allegri, Ant.**, see Correggio.
- Alvizi, Aless.**, Flor. P., 1585-1607. — (444).
- , **Cristofano**, Flor. P., 1577-1621. — (xiii. 444).
- Alvizi da Zevio**, Ver. and Pad. P., second half of the 14th cent. — (xii. 225).
- Alunno**, see Feligno.
- Amadeo (Amadio), Giov. Antonio**, Lomb. S., A., 1447-1522. — (i. 117).
- Amarighi**, see Correggio.
- Ammanati, Bart.**, Flor. A., S., 1511-82. — (xvii).
- Angelos da Filadelfia, Fra Gio.**, Flor. P., 1367-1455. — (iii. 444. 526).
- Anguisciola (Anguisciola), Eufrosina d'**, Crem. P., 1535-1628. — (190).
- Antoni, Michelangelo**, Lucca and Parma, P., 1481-1554.
- Antoni, Benedetto**, Lomb. S., flourished ca. 1178-99.
- Araldi, Al.**, Parm. P., 1425-1528.
- Arena, Nicc. dell'**, of Bari, Bol. S., d. 1494. — (385).
- Arenzo, Niccolò d' (Nicc. di Piero Lombardi)**, Flor. S., d. 1420.
- Arpino, Cavallero d' (Gius. Cocchi)**, Rom. P., ca. 1560-1640. — (ix).
- Aspertini, Amico**, Bol. and Lucca P., ca. 1475-1552. — (421).
- Avenni, Jacopo degli**, Bol. P., 2nd half of the 14th century.
- Avenni, Jacopo d'**, Ver. and Pad. P., 2nd half of the 14th cent. — (xii).
- Bacchiacca (Frans. Ubertini)**, Flor. P., ca. 1490-1557.
- Baccio d'Agnolo**, Flor. A. and S., 1482-1545. — (xvii).
- Badile, Ant.**, Ver. P., teacher of Paolo Veronese, 1480-1560.
- Bagnacavallo (Berti, Ramenghi)**, Bol. and Rom. P., 1484-1542. — (ix. 365).
- Baldovinetti, Alessio**, Flor. P., 1427-99. — (444).
- Baldovino, Gio. di. Pis. and Lomb. S.**, flourished ca. 1324-39.
- Bambaja, G. (Agostino Banti)**, Mil. S., ca. 1480-1548. — (ii. 117).
- Bandinelli, Baccio**, Flor. S., 1488-1560. — (iv. 445).
- Bandini, Gio. (G. dell'Opera)**, Flor. S., pupil of the last, ca. 1570.
- Baratta, Franc.**, Rom. S., pupil of Bernini, d. 1700.
- Barborelli, Giorgio**, see Giorgione.
- Barbieri, Jac. da**, Ven. P., ca. 1500.
- Barbieri**, see Guercino.
- Barocci, Federico**, Rom. P., follower of Correggio, 1528-1612.

- Barocci, Giac.*, see *Vignola*.  
*Barisano della Porta, Fra.*, Flor. P., 1475-1517. — (lviii. 444).  
*Barozzi, Marco*, Ven. P., d. 1521. — (28).  
*Bassano, Franc. (da Ponte)*, the Elder, father of Jacopo, Ven. P., ca. 1500. — (263).  
 — — — the Younger, son of Jacopo, Ven. P., 1545-80.  
 — — — *Jacopo (da Ponte)*, Ven. P., 1510-82. — (263. 269).  
 — — — *Leonardo (da Ponte)*, son of Jacopo, Ven. P., 1555-1628.  
*Battani, Pompeo*, of Lucca, Rom. P., 1703-87.  
*Bazzi, Gio. Ant.*, see *Badema*.  
*Beccafumi, Domenico*, Sien. P., 1489-1551.  
*Beccarelli, Ant.*, Mod. S., 1485-1565. — (li. 245).  
*Beliano, Bart.*, Pad. and Flor. S., pupil of Donatello, 1430-98.  
*Bellini Gentile*, brother of Giovanni, Ven. P., ca. 1437-1507. — (lii. 268).  
 — — — *Giovanni*, Ven. P., ca. 1475-1516. — (lii. 268).  
 — — — *Jacopo*, father of Giov. and Gentile, Ven. P., ca. 1460-84. — (lii. 268).  
*Belotte*, see *Conaletto*.  
*Bembo, Bonifazio*, Crem. P., after 1450.  
*Berardin, Pietro*, see *Coriona*.  
*Bergamacco, Guglielmo (Gugi del Lupo)*, Ven. A., flourished ca. 1520.  
*Berardi, Gio. Lorenzo*, Rom. A., S., 1563-1660.  
*Bernardo di Giovanni*, Flor. S., pupil of Donatello and teacher of Michael Angelo, d. 1491.  
*Betti, Bernardino*, see *Pistoricchio*.  
*Bionchi Ferrari, Ferr.* and *Mod. P.*, teacher of Correggio, d. 1510.  
*Bobbiana, Ant. Gatti da*, Bol. A., 1700-1774.  
*Boni di Lorenzo*, Flor. P. and S., 1373-1452.  
*Borio, Franc.*, see *Francabigio*.  
*Bigerdi*, see *Ghirlandajo*.  
*Bisio, Flor. Franc.*, Ven. P., 1464-1545.  
*Beccoccino, Beccaccio*, Crem. and Ven. P., ca. 1480-1518. — (190).  
*Bologna, Gio. da (Jean Boulogne)*, from Douai, Flam. and Flor. S., 1524-1608. — (444).  
*Botticelli (Botticello)*, Gio. Ant., Mil. P., pupil of Leon. da Vinci, 1467-1510. — (117).  
*Boussone, Pisan A., S.*, towards the end of the 12th cent. — (406).  
*Bonazzi, Bart.*, Mod. P., flourished ca. 1485.  
*Bonifazio the Elder (dei Pitti)*, d. 1543, the Younger, d. 1558, the Youngest (Venetian), flourished ca. 1555-79, Ven. P. — (xli. 228, 269).  
*Bonai, Carlo*, Ferr. P., 1588-1662.  
*Bonsignori, Franc.*, Var. P., 1450-1518.  
*Bonvicino*, see *Moretto*.  
*Bordone, Paris*, Ven. P., 1500-1571. — (xli. 269).  
*Borghese, Ambrogio da Pesaro*, Mil. P., flourished 1498-1523. — (117).  
*Botticelli, Aless. or Sandro (Al. Poggini)*, Flor. P., 1445-1510. — (H. 444).  
*Bramante, Donato*, Umbr., Mil., and Rom. A., 1444-1514. — (xvi. xlvii. 11).  
*Bron, Lod.*, of Nizza, P., ca. 1570.  
*Brugno, Lorenzo*, Ven. S., d. 1528.  
*Brioso, Andrea*, see *Riccio*.  
 — — — *Don.*, Lomb. S., after 1500.  
*Bronzino, Angelo*, Flor. P., 1503-72. — (lviii. 444).  
*Brugnot the Elder, Jan.*, Flam. P., of Brussels, son of Pieter the Elder, 1568-1626.  
 — — — *Pieter*, Dutch P. of Brda, ca. 1535-89.  
 — — — the Younger, Pieter, Flam. P. of Brussels, son of the preceding, 1584-1633.  
*Brucelleschi (Brucellesco)*, Filippo, Flor. A., S., 1379-1410. — (xlv. 443).  
*Brucisardi (Don. Ricci)*, Var. P., 1431-1587.  
*Buglimacco (Buenamico Cristofani)*, Pisan P., ca. 1351. — (46).  
*Buglione (Andrea di Lucare de' Canalicani)*, Flor. S., pupil of Donatello, 1413-82.  
*Bugiardini, Ottaviano*, Flor. P., 1475-1554.  
*Buen, Bart.*, the Elder, son of Giovanni, Ven. A., S., 15th cent.  
 — — — *Bart. (the Younger) Bergamacco*, Ven. A., after 1500.  
 — — — *Giovanni*, Ven. A. and S., 15th cent. — (263).  
 — — — *Pantalone*, son of Giovanni, Ven. A. and S., 15th cent.  
*Buenarroti*, see *Michael Angelo*.  
*Buenavoglia, Gio.*, surnamed *Marescalco*, Vic. P., flourished ca. 1487-1530. — (243).  
*Buonalmanni, Bern.*, Flor. A., 1558-1608.  
*Busti, Agost.*, see *Bombaja*.  
*Caocini, Gio. Batt.*, Flor. A., 1562-1612.  
*Callidi, Benedetto*, brother of P. Veronese, Ven. P., 1535-93.  
 — — — *Caristia*, son of P. Veronese, Ven. P., 1572-96.  
 — — — *Gabriele*, son of P. Veronese, Ven. P., 1563-1631.  
 — — — *Fazio*, see *Veronese*.

- Camino, Tuo di, Siena, S., d. 1522.*  
*Cambiasi, Luca, Gen. P., 1527-30. — (71).*  
*Cambio, Arnolfo di, Flor. A., S., 1282-1301. — (448 408).*  
*Campagna, Stralmo, Ven. S., pupil of Jac. Sansovino, 1502-1525. — (788).*  
*Campagnolo, Dom., Pad. P., ca. 1484-1564 (?)*  
*Campi, Ani., son of the following, Crem. P., d. ca. 1591. — (180).*  
*—, Giulio, Crem. P., 1475-1555. — (180).*  
*—, Giulio, son of the preceding, Crem. P., ca. 1502-72. — (180).*  
*Campioni, Matteo da, Lomb. A., S., d. 1518.*  
*Canalotto (Antonio Canale), Ven. P., 1697-1768. — (269).*  
*— (Bern. Baletti), Ven. P., 1724-80. — (788).*  
*Caneva, Antonio, S., 1707-1682.*  
*Caprina, Mas dei, Flor. A., 1450-1501.*  
*Carandino, see Foppa.*  
*Caravaggio, Michaelangelo Amighi da, Lomb., Rom., and Neap. P., 1593-1606.*  
*—, Polidoro da, Rom., Neap., and Sicilian P., 1495-1543. — (11x).*  
*Cariani, Gioe (Gioe Bardi), Bologn. and Ven. P., flourished ca. 1514-41.*  
*Carole, Franc., Ver. P., 1470-1548. — (1x. 228).*  
*Carpiaccio, Vittore, Ven. P., flourished ca. 1480-1520. — (268).*  
*Carpi, Gioe. da, Ferr. P., 1501-63.*  
*Carracci, Agostino, Bol. P., 1558-1601. — (260).*  
*—, Annibale, brother of Agostino, Bol. P., 1560-1609. — (1xii. 265).*  
*—, Ludovico, cousin of Agostino, Bol. P., 1555-1619. — (260).*  
*Carracino, see Mutinari.*  
*Carracci, see Fontana.*  
*Castagno, Andrea del, Flor. P., 1390-1457. — (11. 443).*  
*Castiglione, Benedetto, Gen. P., 1514-70. — (71).*  
*Catena, Vincenzo, Ven. P., d. 1551. — (563).*  
*Cavallotti (Paolo Morando), Ver. P., 1488-1522. — (1x. 228).*  
*Cavedoni, Giac., Bol. P., 1577-1600.*  
*Cellini, Benvenuto, Flor. S. and goldsmith, 1500-1572. — (444).*  
*Cignani, Carlo, Bol. P., 1628-1719.*  
*Cigoli (Luigi Cardì da), Flor. P., 1559-1613. — (444).*  
*Cima (Gioe. Batt. C. da Conegliano), Ven. P., 1458-1517. — (264. 324).*  
*Cimabue, Gioe., Flor. P., 1240?-after 1262. — (xi. 406).*  
*Cione, Andrea di, see Orcagna.*  
*Ciont, Andrea di, see Verrocchio.*  
*Cittadella, see Lombardi, Alf.*  
*Claudio, Bernardo di Piero, Flor. S., 1581-1657.*  
*Civitali, Matteo, Lucca, S., 1435-1501. — (1. 416).*  
*Claude le Lorrain (Gellie), French P., 1600-1682.*  
*Clemen, Prosp., S. in Reggio, grandson of Bart. Spani, pupil of Michael Angelo, d. 1554.*  
*Claes, Johan, Netherland-French P., d. 1640.*  
*Codacci, Moro, Ven. A., d. 1504. — (269).*  
*Conegliano, Gioe. Batt. da, see Cima.*  
*Correggio (Antonio Allegri da), Parm. P., 1494-1534. — (1x. 341. 358).*  
*Cortona, Pietro (Berettini) da, Flor. A., P., and decorator, 1566-1609.*  
*Cosimo, Piero di, see Piero.*  
*Cossa, Franc., Ferr. and Bol. P., d. 1450. — (356).*  
*Costa, Lorenzo, Ferr. and Bol. P., 1480-1535. — (238 255).*  
*Cranach, Lucas, German P., 1473-1550.*  
*Credi, Lorenzo di, Flor. P., 1458-1537. — (11v. 31 444).*  
*Crespi, Daniele, Mil. P., 1590-1630. — (117).*  
*—, Gioe. Batt. (di Cerano), Mil. P., 1507-1633. — (117).*  
*Crivelli, Carlo, Ven. P., flourished ca. 1408-33. — (111. 123 183).*  
*Cronaca, Simone Pellafusco, Flor. A., 1451-1518. — (443).*  
*Danilo, Pellegrino da San, see Pellegrino.*  
*Danti, Vico, Flor. S., 1530-75.*  
*David, Gerard, Flam. P., d. 1523.*  
*Deferrari, Defendente, see Ferrari.*  
*Deici, Carlo, Flor. P., 1618-66. — (444).*  
*Domenichino (Domenico Zampieri), Bol., Rom., and Neap. P., A., 1581-1641. — (1xii. 365).*  
*Donatello (Donato di Niccolò di Bello Bardi), Flor. S., 1385-1466. — (1. 443. 248).*  
*Dosso Dosso (Gioe. di Niccolò Lutero), Ferr. P., ca. 1475-1542. — (1x. 568).*  
*Don, Gerard, Dutch P., pupil of Rembrandt, 1613-70.*  
*Duccio, Agostino d'Antonio di, Flor. S. and A., 1418-after 1481.*  
*—, di Buoninsegna, Siena P., flourished ca. 1280-1320. — (xi).*  
*Dürer, Alb., German P., 1471-1528. — (468).*  
*Dyck, Ant. van, Antwerp, Flam. P., 1699-1641. — (71).*  
*Eichner, Adam, Germ. P., 1575-1620.*  
*Empoli, Jac. Clementi da, Flor. P., 1554-1640.*  
*Fabrizio, Gentile da, Umbr. P., ca. 1570-1628. — (111. 79).*

- Polanotto, Gio. Maria, Ver. and Pad. A., P., 1455-1481. — (xivii). —*  
*Fapato, see Giordano.*  
*Portato, Paolo, Ver. P., ca. 1524-1536.*  
*Ferrante, Floriano or Fioravante, Boz. P., d. 1522. — (200).*  
*Ferrari, Defendente da, Pict. P., ca. 1500. — (51).*  
*—, Guadagnio, Pict. and Lomb. P., 1471(?)—1548. — (51. 117. 285).*  
*Ferrari, Andr., Flor. S., 1495-1528.*  
*Fioravanti, Fioravante, Bol. A., ca. 1280-1447.*  
*Filoso, Fra Giovanni Angelico da, see Angelico.*  
*—, Mine da, Flor. S., 1451-54. — (1).*  
*Filareto, Ant. (Ant. Accorlino), Flor. A., S., d. after 1488. — (116).*  
*Filignara, Neco, Flor. goldsmith, 1427-after 1482.*  
*Fioravanti, see Ferravola.*  
*Foppai, Gio. Batt., Flor. S., 1602-1737.*  
*Foligno, Nic. (Alunno) di Liberatore da, Umbr. P., ca. 1430-1512.*  
*Fontana, Carlo, Rom. A., 1584-1714.*  
*—, Prospero, Bol. P., 1512-97.*  
*Foppa, Cristoforo, surnamed Curodoso, Lomb. and Rom. goldsmith, d. 1527. — (117).*  
*—, Vincenzo, Lomb. P., d. 1482. — (117).*  
*Fornigine (Andrea Marchesi), Bol. A., S., ca. 1510-70.*  
*Francesella (Franchescella), Pictor, of Cambr. S., pupil of Gio. da Bologna, 1548 ca. 1618.*  
*Francesco, Pietro della (Pietro di Benedetto), Umbr. Flor. P., pupil of Dom. Veneziano, ca. 1420-91. — (111).*  
*Francia, Francesco (Franc. Rabbolini), Bol. P., S., 1450-1517. — (205).*  
*—, Giacomo, son of the last, Bol. P., ca. 1457-1557. — (205).*  
*Francobigio (Francesco Bigio), Flor. P., 1432-1525. — (444).*  
*Francucci, Isaac, see Imola.*  
*Franti, Franc., Flor. P., 1504-1610. — (444).*  
*Gaddi, Agnolo, Flor. P., pupil of Giotto, 1293-1366. — (443).*  
*—, Gaddo, Flor. P., ca. 1300-1327.*  
*—, Taddeo, Flor. P., A., pupil of Giotto, ca. 1300-96. — (443).*  
*Garbo, Raffaele del (R. del Capponi), Flor. P., 1488-1524.*  
*Garofalo (Benedetto Tisi da), Ferr. P., 1451-1559. — (112. 206).*  
*Geller, see Glenda le Lorrain.*  
*Ghiberti, Lor. (di Clemente), Flor. S., 1378-1450. — (xlix. 443).*  
*Ghirlandajo, Dom. (Dom. Bigordi), Flor. P., 1449-94. — (111. 444).*  
*Ghirlandajo, Michel, son of the last, Flor. P., 1468-1501. — (viii. 444).*  
*Giampietrino, see Padri.*  
*Giocando, Fra, Ver. and Rom. A., 1435-1518. — (xvi. 228).*  
*Giuliano, Nic., Ver. P., ca. 1480-1501.*  
*Giordano, Isaac, surnamed Fapato, Neap. P., ca. 1682-1700.*  
*Giorgione (Giorgio Barbarelli), Ven. P., 1477-1510. — (12. 257. 268).*  
*Giottino, Flor. P., pupil of Giotto. — (443).*  
*Giotto (di Bondone), Flor. P., A., S., 1276-1337. — (2). 243. 443).*  
*Giovanni da San Giovanni, see San Giovanni.*  
*Gobbo, see Belari.*  
*Goss, Hugo van der, Flemish P., ca. 1420-82.*  
*Gozzoli, Benozzo, Flor. and Pis. P., pupil of Fra Angelico, 1420-97. — (111. 444. 406).*  
*Grassano, Franc., Flor. P., 1488-1548.*  
*Grandi, Ercolo di Giulio Cesare, Ferr. P., d. 1531.*  
*Guardi, Franc., Ven. P., 1712-98.*  
*Guariento, Pad. P., ca. 1310-77. — (20).*  
*Guarini, Guarino, Mod. and Pict. A., 1624-83.*  
*Guarino, G. (Giov. Franc. Bartolotti), Bol. and Rom. P., 1501-1604. — (354. 805).*  
*Heibin, Hans, the Younger, Germ. P., 1497-1548.*  
*Hemker, Gerh. (Gerardo della Porta), Dutch P., 1560-1606.*  
*Imola, Innocenzo da (Inn. Francesco), Bol. P., 1494-1549. — (365).*  
*Jovara, Fil., Rom., Pict., and Lomb. A., 1695-1735.*  
*Kaufmann, Maria Angelica, Germ. P., 1741-1807.*  
*Kramach, see Ormachi.*  
*Landini, Taddeo, Flor. and Rom. S., d. 1594.*  
*Le Frances, Gio., Bol., Rom., and Neap. P., 1600?-1647.*  
*Lantini, Bernardino, Pict. and Lomb. P., d. ca. 1578.*  
*Leonardo da Vinci, Flor. and Mil. P., S., and A., 1452-1519. — (111. 117. 444).*  
*Leon, Loma, of Arona, Mil. S., 1500-62.*  
*Leopardi, Aless., Ven. S., A., d. 1592. — (11. 285).*  
*Liberale da Verona, Ver. P., 1461-ca. 1515?. — (228).*  
*Libri, Girolamo del, Ver. P., 1474-1510. — (228).*  
*Leinic, Bernardino, Bergamo and Ven. P., flourished ca. 1611-44.*  
*—, Gio. Ant., see Padovani.*

- Ligenti, Jac.*, Flor. P., 1543-1577.  
*Leonardo*, see *Leonardo*.  
*Lippi, Filippino*, Flor. P., ca. 1459-1504. — (444. 429).  
 —, *Fra Filippo*, father of Filippino, Flor. P., 1412-69. — (III. 249. 444).  
*Lombardi, Alfonso* (*Alf. Ottadella*), Ferr. and Bol. S., 1438-1557. — (357).  
 — (*Pietro*, d. 1515, *Antonio*, d. 1516, *Tullio*, d. 1559, *Giovanni*, etc.), Ven. A. and S. — (xvi. 268).  
*Longhena, Bald.*, Ven. A., 1604-75. — (283).  
*Lough, Luca*, Rav. P., 1507-80.  
 —, *Pietro*, Ven. P., 1702-62.  
*Lorenzetti, Ambrogio and Pietro*, Siena P., 1st half of 14th cent.  
*Lorenzo, Don* (*Lor. Monaco*), Flor. P., ca. 1570-1625?  
*Lotte, Lorenzo*, Ven. P., 1480-1558. — (191. 269).  
*Lutini, Bernardino*, Lomb. P., ca. 1470-ca. 1580. — (liv. 117. 10. 176).  
*Majano, Benedetto da*, brother of Giuliano, Flor. A. and S., 1442-97. — (443).  
 —, *Giuliano da*, Flor. A., 1432-80.  
*Mancusi*, see *San Giovanni*.  
*Manzoni, Antonio*, brother of Cristoforo, Lomb. S., d. 1491. — (117).  
 —, *Cristoforo*, Lomb. goldsmith and S., d. 1484. — (117).  
*Manzoni, Andrea*, Pad. and Mant. P., 1431-1608. — (III. 238. 249).  
*Maratta, Carlo*, Rom. P., 1638-1718.  
*Marconetto Raimondi*, Bol. and Rom. engraver, ca. 1488-1527.  
*Marchesi, Andrea*, see *Ferrugino*.  
*Marconi, Rocco*, Ven. P., ca. 1500. — (268).  
*Martini, Bernardino*, see *Enza*.  
 —, *Simone*, Siena P., ca. 1235-1344.  
*Martini, Marco*, Ven. P., flourished ca. 1492-1507.  
*Masaccio* (*Tommaso di Ser Giovanni Guidi da Castel San Giovanni*), Flor. P., 1401-28. — (II. 443).  
*Masolino* (*da Panicola*), Flor. P., teacher of Masaccio, 1388-1440? — (183).  
*Masovino, Jacobello and Pierpaolo della*, Ven. S., ca. 1400. — (268).  
*Masovio, or Masovio, Quintino*, Flam. P., ca. 1480-1530.  
*Massa, Giuseppe*, Bol. and Ven. S., ca. 1800-80.  
*Mazzola, Fu.*, father of Parmigianino, Parm. P., ca. 1480-1505.  
 —, *Frans.*, see *Parmigianino*.  
*Mazzolino, Lodov.*, Ferr. P., 1481-1580. — (358).  
*Mazzoni, Guido* (*Il Medamine*), Mod. S., 1450-1518. — (II. 343).  
*Mazzola, Frans.*, see *Parmigianino*.  
*Meldola, Andr.*, see *Schidone*.  
*Meloni, Alibello*, Oram. P., beginning of the 18th century. — (180).  
*Mening, Hans*, Flemish P., 1430-94.  
*Mengo, Ant. Raphael*, German P., 1726-79.  
*Messina, Antonello da*, Sicilian and Ven. P., d. ca. 1495. — (268).  
*Metro, Gabriel*, Dutch P., 1680-87.  
*Michael Angelo Buonarroti*, Flor. and Rom. A., S., and P., 1475-1564. — (xiv. liv. 365. 444. 487).  
*Michelozzo*, Flor. A. and S., 1381-1472. — (118. 443).  
*Modamine*, see *Massoni, Guido*.  
*Monaco, Lor.*, see *Lorenzo, Don*.  
*Montagna, Bartol.*, Vic. P., ca. 1450-1525. — (243).  
 —, *Benedetto*, Vic. P., son of the last. — (243).  
*Monteale, Baccio da*, Flor. S. and P., 1480-1585.  
 —, *Raffaello da*, son of Baccio, Flor. S., 1506-67.  
*Montefano, Gio. di*, Lomb. P., flourished 1443-71.  
*Montesini, Fra Gio. Ang.*, Flor. S., assistant of Michael Angelo, 1607-68.  
*Moreno, Paolo*, see *Caracciolo*.  
*Moretto da Brescia* (*Alessandro Benvenuto*), Bres. P., 1498-1555. — (200. 204).  
*Moreno, Don.*, Ver. P., 1442-1500? — (228).  
 —, *Franc.*, son of the preceding, Ver. P., 1474-1529. — (228).  
*Moreni, Gio. Batt.*, Bergam. and Bres. P., ca. 1520-78. — (200).  
*Morari, Pellegrino* (*Arctusi*), Mod. and Ferr. P., d. 1623.  
*Morano, Ant. and Bartol. da*, see *Vivanti*.  
 —, *Giov. da*, see *Almannus*.  
*Murillo, Bartolomé Estéban*, Span. P., 1617-82.  
*Muzzi (d'Antonio) di Banco*, Flor. S., ca. 1375-1420.  
*Nelli, Ottaviano*, Umbr. P., d. 1444. — (III).  
*Notti, Gher. della*, see *Honthorst*.  
*Oggione, Marco d'*, Mil. P., pupil of Leonardo, ca. 1470-1580. — (117).  
*Onofri, Vinc.*, Bol. S., flourished ca. 1480-1506. — (355).  
*Opera, Gio. dell'*, see *Bandini*.  
*Orsagna* (*Andr. di Cione*), Flor. A., S., and P., pupil of Giotto, 1329-88. — (443).  
*Padovanino* (*Aless. Varetari*), Ven. P., 1580-1650. — (269).  
*Paggi, Gio. Batt.*, Gen. P., 1534-1627. — (71).

- Paladino, Andr.**, Vic. and Ven. A., 1513-50. — (xlviii. 245. 289).
- Palma Giovane, Giac.**, Ven. P., 1544-1625. — (208).
- **Vecchio, Jac.**, Ven. P., 1480-1525. — (ix. 700).
- Palmettone, Marco**, of Forlì, P., ca. 1450-1487.
- Paluzzi, Domenico**, Ferr. P., 1480-1512.
- Paraguanino (Franc. Mastrola)**, Parm. P., 1535-40. — (341).
- Parisi, Gio. (Giampietrino)**, Lomb. P., pupil of Leon. da Vinci, flourished ca. 1515-21. — (117).
- Pellegrini**, see **Tiziano**.
- Pellegrino da San Daniele**, P. of Friuli, ca. 1470-1517.
- Penni, Franz.** (di **Fattori**), Flor. and Rom. P., pupil of Raphael, 1495-1525. — (111).
- Pericelli**, see **Trifido**.
- Perugino, Pietro (Pietro Vannucci)**, Umbr. & Flor. P., teacher of Raphael, 1445-1524. — (111. 171).
- Persico, Baldass.**, Sicil. and Rom. A., and P., 1451-1500. — (xlvii. 281).
- Pesellino (Francesco di Stefano)**, Flor. P., grandson of Pesello, 1423-57. — (445).
- Pesello, Ottaviano (Giac. d'Arrigo)**, Flor. P. & A., 1387-1445.
- Piazza, Cosimo, da Lodi**, Lomb. and Ven. P., 1525-57.
- Pignatelli, Giac.**, Lomb. A., 1734-1805.
- Piero di Cosimo (Pietro di Lorenzo)**, Flor. P., 1462-1521. — (444).
- Pietro, Gio. di**, see **Spagno**.
- **Lor. di**, see **Vecchiola**.
- Pistoricchio (Bernardone Betti)**, Umbr. P., 1451-1515. — (111).
- Pisto, Pellegrino**, Gen. P., 1607-30.
- Pio, Sebast. del**, see **Sebastiano**.
- Pippi, Giulio**, see **Romano**.
- Pisanello**, see **Pisano, Vittore**.
- Pisano, Andrea (Andrea di Ugo)**, Pis. B., 1273-1345. — (48).
- **Giov. Pisano A. and S.**, see of **Niccolò**, ca. 1250-ca. 1320. — (45).
- **Giunta, Pisano P.**, ca. 1273-50. — (408).
- **Niccolò, Pisano A. and S.**, ca. 1205-50. — (xxix. 161. 405).
- **Maso**, Flor. and Pis. B., son of Andrea, d. ca. 1305.
- **Vittore (Pisanello)**, Ven. P., ca. 1370-1401. — (24. 785).
- Pisconti, Bernardino**, Flor. P., 1512-1512.
- Pollajuolo, Ant.**, Flor. A., S., and P., 1425-55. — (444).
- **Piero**, Flor. B. and P., brother of Antonio, 1445-ca. 1470. — (444).
- Ponte, Gian. da**, Ven. A., 1513-57. — (403).
- **Franco, Jac.**, Lomb. da, see **Bassano**.
- Pontorno, Jac. (Carracci) da**, Flor. P., 1484-1557. — (lviii. 344).
- Portenone, Nic. Ant. (G. A. de Sordis da P.)**, Ven. and Ven. P., 1425-1525. — (xi. 80. 305).
- Portenone**, see also **Lodovico, Bernardino**.
- Porta, Bart. della**, see **Bartolomeo**.
- **Giac. della**, Lomb. A. and S., 1541-1594.
- **Giuliano della**, Lomb. and Rom. B., d. 1571.
- Poussin, Gaspard (G. Dughet)**, French P., 1613-70.
- **Nicolas**, French P., 1594-1665.
- Pradè, Ambrogio da**, Lomb. P., ca. 1500.
- Prato Genovese**, see **Stromi**.
- Prestiti, Andrea**, Bergam. and Ven. P., ca. 1480-1525? — (783).
- Primaticcio, Francesco**, Mant. P., 1490-1570. — (236).
- Proconcello, Ottavio**, Mil. P., 1545-ca. 1600. — (117).
- **Ercole**, the Elder, father of the last, Mil. P., b. 1525, d. after 1601.
- **Ercole**, the Younger, Mil. P., 1595-1675. — (117).
- **Giulio Cesare**, brother of Camillo, Mil. P., 1545? ca. 1630.
- Quercia, Jac. della (or J. della Porta)**, Sicil. B., 1374-1425. — (161).
- Raffaello**, see **Raphael**.
- Raffaello**, see **Francesco**.
- Raimondi**, see **Marcantonio Raimondi**.
- Ramenghi, Bart.**, see **Ragnanattola**.
- Raphael (Raffaello Sanzio da Urbino)**, Umbr. Flor. and Rom. P. and A., 1483-1520. — (xlvii. 171. 444).
- Rembrandt Harmensz van Rijn**, Dutch P., 1606-69.
- Reni, Guido**, Bol. P., 1574-1642. — (lxi. 305).
- Ribera**, see **Spagnoletto**.
- Ricci**, see **Brasavola**.
- Ricciarelli**, see **Vellera, Donato da**.
- Riccio (Andrea Briosco)**, Pad. A. and S., 1470-1552. — (xlvii).
- Rizzo, Antonio**, Ven. & Ven. B. & A., ca. 1430-ca. 1491. — (208).
- Robbia, Andrea della**, nephew of Luca, Flor. B., 1437-1525.
- **Giov.**, son of the last, Flor. B., 1460-1525?
- **Luca della**, Flor. B., 1399-1482. — (xix. 413).
- Roberti, Ercole del**, Ferr. and Bol. P., d. 1486. — (370).
- Robusti**, see **Tintoretto**.

- Redori, Tom.**, Lomb. S. & A., ca. 1500. — (117).
- Romanino, Girolamo**, Bresc. P., 1485-1506. — (200).
- Romano, Gian Cristoforo** (*Cristoforo de' Santi*), Rom. and Lomb. S., ca. 1485-1512.
- , **Giulio** (*G. Pippi*), Rom. and Mant. P. and A., pupil of Raphael, 1492-1548. — (xlvii. 286. 286).
- Rondinelli, Niccolò**, Rav. and Ven. P., ca. 1500. — (289).
- Rosa, Salvatore**, Neap. and Rom. P., 1610-78.
- Rossini, Cosimo**, Flor. P., 1489-1507. — (161).
- Rossellino, Ant.** (*Ant. di Matteo Gamberelli*), brother of Bernardo, Flor. S. and A., 1477-ca. 70. — (1).
- , **Bernardo**, Flor. and Rom. A. and S., 1406-64.
- Rossi, Properzia de'**, Bol. S., 1490-1680. — (1851).
- Rossa** (*Giovanni di Bartolo*), Flor. S., assistant of Donatello, d. ca. 1461.
- Roverano, Benedetto da**, Flor. S., 1476-1558.
- Rubens, Peter Paul**, Flem. P., 1577-1640. — (71. 236).
- Rusili, Gio. Franc.**, Flor. S., 1474-1554. — (1).
- Ruyssdael, Jac. van**, Dutch P., ca. 1628-52.
- Sabattini, Andr.**, see **Salerno, Andrea da**.
- Salerno, Andr.**, Mil. P., pupil of Leon. da Vinci, flourished ca. 1496-1515. — (liv. 117).
- Salerno, Andrea da** (*Andr. Sabattini*), Neap. P., pupil of Raphael, 1480-1545. — (112).
- Salvi, Gio. Batt.**, see **Sanseverino**.
- Salviati, Franc.**, Flor. and Rom. P., 1510-63.
- Sanguillo, Ant. da, the Elder**, Flor. A., 1455-1534.
- , **Ant. da, the Younger**, nephew of the preceding, Flor. A., 1485-1548. — (xlvii).
- , **Francesco**, son of Giuliano, Flor. S., 1494-1576.
- , **Giuliano da**, brother of Antonio the Elder, Flor. A., 1445-1518.
- San Giovanni, Gio. (Massari) da**, Flor. P., 1509-1636.
- Sanmichele, Michele**, Ven. A., 1484-1554. — (xlvii. 228).
- Sanseverino, Andrea da** (*Andr. Contucci*, of Monte San ovino), Flor. and Rom. S., 1480-1529. — (1).
- , **Jac. (J. Fatti)**, Flor., Rom., and Ven. A., pupil of the preceding, 1488-1570. — (xlviii. 265).
- Santa Croce, Franc. da, the Younger**, Ven. P., after 1500.
- , **Girol. da**, Ven. P., d. ca. 1550.
- Santi, Gio.**, father of Raphael, Umbr. P., ca. 1450-94.
- , **Raffaello**, see **Raphael**.
- , **di Tuo**, Flor. P., 1588-1608.
- Sarto, Andrea del** (*Andrea d'Agnolo*), Flor. P., 1487-1531. — (lviii. 444).
- Sanseverino (Gio. Batt. Salvi)**, Rom. P., 1600-86.
- Savoldo, Girolamo**, Bresc. P., 1508-48.
- Scamozzi, Vinc.**, Ven. A., 1552-1616. — (268).
- Scarpagnino (Ant. Scarpagni)**, Ven. A., ca. 1490-1558.
- Scarsellino (Ippol. Scarsella)**, Ferr. P., 1551-1621.
- Schiavone (Andr. Meldolla)**, Ven. P., 1522-82.
- , **Gregorio**, Pad. P., flourished 1441-70.
- Schidone, Bart.**, Mod. P., d. 1615.
- Sebastiano del Piombo** (*Seb. Luciani*), Ven. and Rom. P., 1495-1547. — (lvii. lxi. 269).
- Sesto, Cesare da**, Mil. P., pupil of Leon. da Vinci, d. before 1524. — (117).
- Settignano, Desiderio da**, Flor. S., 1428-84. — (1).
- Siguerelli, Luca**, Tuscan Umbr. P., after 1450-1528. — (111).
- Sirani, Elisabetta**, Bol. P., 1636-85.
- Soldani, il** (*Giov. Ant. Bassi*), Lomb., Sien., and Rom. P., ca. 1477-1549. — (lviii. 81. 117).
- Solari, Cristoforo**, surnamed *il Gobbo*, Mil. S. and A., d. ca. 1525. — (11. 117).
- , **Guindoforte**, Lomb. A., 1429-41.
- Solaro, Andrea** (*Andrea del Gobbo*), Lomb. P., ca. 1470-1515. — (117).
- Spada, Lionello**, Bol. P., 1556-1622.
- Spagnoletto (Gius. Ribera)**, Span. and Neap. P., 1583-1658.
- Spani Bart.** (as called *Bart. Clementi*), S. and A. in Reggio, 146-153.
- Sperandio, Niccolò**, Mant. and Ferr. S., A., and P., ca. 1425-ca. 1485.
- Speranza, Gio.**, Vic. P., pupil of Mantegna. — (245).
- Spinello Aretino**, Flor. P., pupil of Giotto, 1318-1410. — (445).
- Squarcione, Franc.**, Pad. P., 1397-1474. — (249).
- Stefano, Francesco di**, see **Fusellino**.
- Strazzi, Bernardo** (*il Cappuccino* or *il Prete Genovese*), Gen. P., 1581-1644. — (71).
- Sustermans Justus**, Flem. P., worked in Florence, 1607-1631.
- Tacca, Pietro**, Flor. S., pupil of Gio. da Bologna, ca. 1580-1610.
- Tad, Andrea**, Flor. P., ca. 1250.



- Fatti, Jacopo*, see *Sansovino*.  
*Tempera, David, the Younger*, Flem. P., 1480-10.  
*Thoreldsen, Bertel*, S., of Copenhagen, 1770-1844.  
*Tiarini, Aless.*, Bol. P., 1577-1668. (365).  
*Tibaldi (Pellegrino Pellegrini)*, Bol. A. and P., 1532-86. — (117).  
*Tiziano, Giov. Batt.*, Ven. P., 1493-1770. — (269).  
*Tintoretto, Domenico (Dom. Robusti)*, son of the following, Ven. P., 1562-1637.  
 — *il* (Jac. Robusti), Ven. P., 1619-1694. — (121. 269).  
*Tissot, Beniam.*, see *Garofalo*.  
*Titian (Tiziano Vecelli da Cadore)*, Ven. P., 1477-1576. — (12. 252. 268. 324. 365).  
*Toribio, Franc. (il Moro)*, Ven. P., d. ca. 1550.  
*Torini, Franc.*, Pis. P., ca. 1850.  
*Trivico, Girol. da (Urol. Pennacchi)*, Friul. and Ven. P., 1497-1544.  
*Trivello (Nico. Pericelli)*, Flor. S., 1485-1550.  
*Tura, Cosimo, Ferr. P.*, 1432-96. — (368).  
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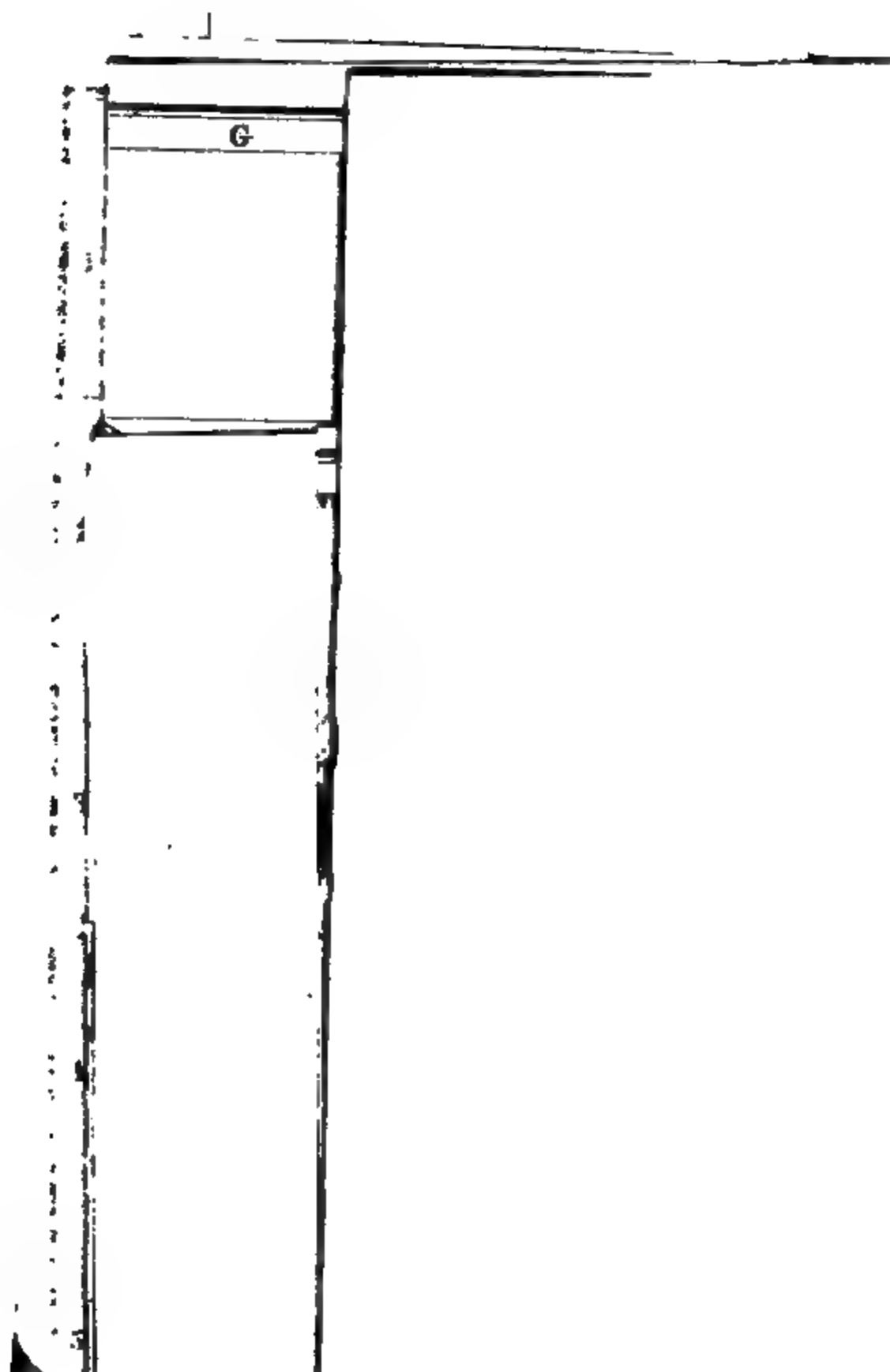
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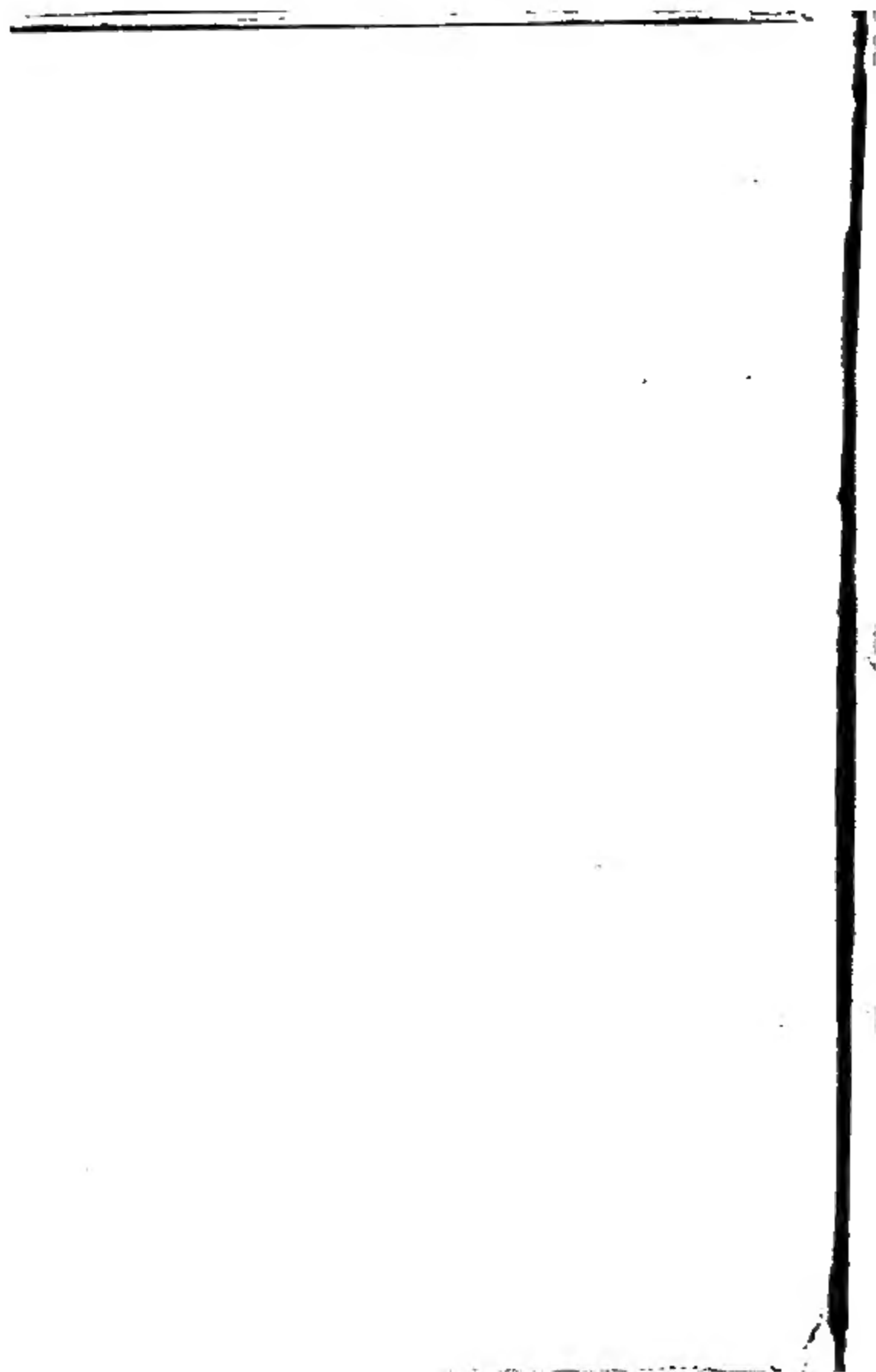
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